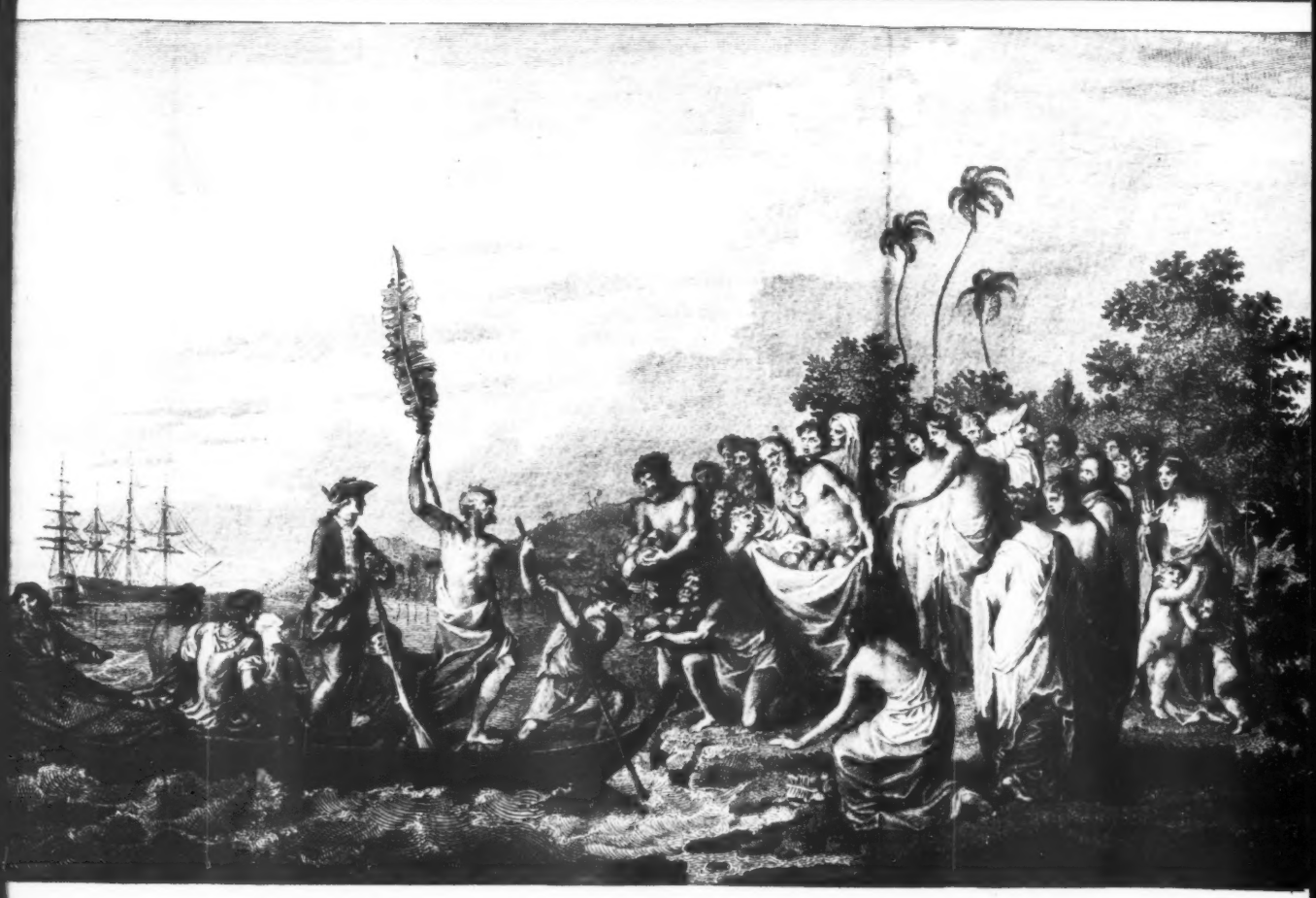
EXPEDITION

THE BULLETIN OF THE UNIVERSITY MUSEUM
OF THE UNIVERSITY OF PENNSYLVANIA



The Landing at MIDDLEBURGH *one of the* FRIENDLY ISLES.

Winter 1959

VOLUME 1 NUMBER 2

ONE DOLLAR

15 January-
15 March
1959

COPTIC ART

From Early Christian Egypt

THE UNIVERSITY MUSEUM

33rd and Spruce Streets, Philadelphia

(Cover) "The Landing at Middleburgh [Eua], one of the Friendly Isles [Tonga]."
JAMES COOK, *A Voyage towards the South Pole, and round the world . . . in the years 1772, 1773, 1774, 1775.* LONDON. 1777.

Photographs by Reuben Goldberg

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THE BULLETIN OF THE UNIVERSITY MUSEUM
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EXPEDITION

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Editorial

ALFRED KIDDER II
Associate Director
University Museum

Anthropologists, archaeologists, and their colleagues in such fields as linguistics, folklore, and ethnomusicology like to get together from time to time just as do wholesale grocers, insurance men, and professional people of every description.

As interest in anthropology increases in the United States, the annual meeting of the American Anthropological Association grows bigger and bigger. Twenty-five years ago, papers were read at these gatherings at one or two concurrent sessions—now the rule is eight or nine. Such growth is most encouraging, of course, but it means an enormous amount of work by those in charge of local arrangements, especially the program chairman, faced with the task of organizing interesting and timely symposia and scheduling dozens of volunteered papers. The volunteered paper is one that is offered by any member of the organization; many universities pay the expenses of faculty members to professional meetings only if they are going to present papers. Unless these offerings are clearly beyond the range of interest of the group, they cannot properly be rejected, regardless of how dull or picayune they may occasionally be. Thus meetings grow larger, papers are more and more numerous, and one finds it increasingly difficult to find one's friends in the throng of new faces that each meeting seems to bring. Nevertheless, we must enjoy them or we wouldn't go to them unless we had to.

The same growth has occurred in international meetings, which occur less frequently and which naturally involve greater expense for most of the participants. The International Congress of Anthropological and Ethnological Sciences, which met at the Museum in September, 1956, was attended by about seven hundred people, representing sixty-three nations. When we consider that this Congress has not in the past had many American members and that very little money for the traveling expenses of foreign delegates was available, this is a very respectable figure. Attendance at the same Congress in Vienna in 1952 was at least a thousand, reflecting lower travel and living costs for Europeans. When the Congress assembles in Paris, in 1960, it would not be surprising to find fifteen hundred members and official delegates present. Many of the latter will have been sent at the expense of their respective governments. The United States, although it has named official delegations through the National Academy of Sciences, does not pay their expenses, and the American delegation will probably be relatively small. Since 1956, however, there seems to have been an increased awareness by foundations and associations of learned societies of the importance of international meetings. As far as anthropology is concerned, we like to think that some of this concern that the United States be well represented may result from the very evident success of the Philadelphia Congress of 1956.

For travel to the Paris Congress, American anthropologists will be able to apply to the American Anthropological Association, the National Science Foundation, the American Council of Learned Societies, and the Social Science Research Council. This will make it possible for the United States to be represented at Paris by a delegation of at least respectable size, and, what is more important, of assured scholarly stature. In contrast to the bare half dozen of us who were at the Vienna Congress in 1952 this is a most heartening development. European anthropologists, including the Soviets, are extremely interested in the lines of theory and method that Americans have been following, and there is really no substitute for face-to-face discussion of such matters, notwithstanding the flow of printed matter that is theoretically readily available to all. The difficulty is that many Europeans do not find our latest writings easily, nor are we always aware of theirs; even if we were all thoroughly "read up" on the aspects of anthropology that interest us, we would still benefit very greatly from opportunities to cross-fertilize our minds.

Preparations for the Paris Congress have already begun. Last September the Permanent Council met in Namur, Belgium, an ideally quiet and charming little city in which to hold unhurried discussions of the kind of program that should be arranged and to hear the reports of the French organizing committee. There were representatives of only a dozen or so nations, and almost all of us had at least met each other previously. The agenda was covered efficiently and pleasantly. On the last working day (we spent the last day on a delightful excursion looking at ruins and buildings dating from the Stone Age to a Merovingian castle), the Soviet delegate arrived. He was shown the results of our deliberations and rose to announce that he would insist on no change other than the inclusion of a section on what he called "methodology." On the assumption that this meant a discussion of technical field methods, several of us were about to object, but it soon became clear that what he wanted was a session on basic concepts

CONTINUED ON PAGE 36

The Vanishing Art of the Arctic

Froelich Rainey

But of the land on the other side of the bald men none can give any trustworthy account because it is shut off by a separating wall of lofty trackless mountains, which no man can cross. But these bald men say—which, however, I do not believe—that men with goat's feet live on the mountains, and on the other side of them other men who sleep six months at a time . . . The whole of the country which I have been speaking of has so hard and severe a winter, that there prevails there for eight months an altogether unsupportable cold . . . even the sea freezes . . .

HERODOTUS—45TH CHAPTER OF THE 4TH BOOK. ABOUT 430 B.C.

They first pointed to the ships, eagerly asking, what great creatures those were. Do they come from the sun or the moon? Do they give us light by night or by day? Sacheuse told them that he was a man, that he had a father and mother like themselves; and pointing to the south, said that he came from a distant country in that direction. To this they answered, "That cannot be, there is nothing but ice there."

JOHN ROSS, FROM AN ACCOUNT OF THE DISCOVERY OF THE POLAR ESKIMO. LONDON, 1819

All of the desolate shores of the Arctic Sea have now been charted. No lost tribes like the Polar Eskimo remain to be discovered. We now know that men were living along the Arctic shores several thousand years before the birth of Christ and that by 1500 B. C. they lived much further north than any men live today. But the history of man's conquest of the Arctic remains a mystery. Several distinct races like the Lapps, Samoyeds, Yukaghir, and Eskimo have long been adapted to Arctic living. There are students of the northern people who believe that all of these tribes carry on the cultural tradition of an ancient circumpolar stone age which may be derived from the reindeer hunters of Magdalenian times in western Europe. Others maintain that the Eskimo, the most northern and the most famous of all Arctic people, originated in North America and have no connection with other Arctic dwellers in Asia.

No primitive race in the world has been the subject of more study and speculation than the Eskimo. They are the Skraelings who met and fought with the Norsemen in West Greenland in the 13th century, the men who attacked one of the first European ships to pass through Bering Strait, and the men who made it possible for Peary to discover the North Pole. Eskimos in East Greenland speak the same tongue as those at East Cape, Siberia. For the most part they cling to the shores of the Arctic and the

Bering Seas, but some manage to live inland on the Barren Grounds of Northern Canada and Alaska. All are hunters of land and sea mammals. We think of them as men of a common language, race, and culture, but find it exceedingly difficult to give a satisfactory definition of Eskimo culture. And there are at least two distinctive physical types.

Some of our Russian colleagues who study the northern people believe that the Eskimo are originally Americans because they find no trace of them west of the Kolyma River on the Siberian coast. None the less, most American experts believe their origin is to be sought in Siberia. Thus, at the present time, they are disclaimed by both the East and the West. In this dilemma, the Russian archaeologist, S. I. Rudenko has suggested that they may be descendents of sea people who moved northward along the Pacific coast of Asia.

In recent years many archaeologists have excavated scores of ancient sites in Siberia, Alaska, Canada, and Greenland, piecing together the tangible evidence of a long history of Arctic settlement, and each year the story becomes more complex. There is today no generally accepted scheme of northern history nor any real agreement on interpreting the evidence in the Eskimo regions. However, in brief, it is possible to say that men had settled the Bering Strait region by at least three or four thousand B. C., that they had settled Greenland by 2000 B. C., and that Arctic culture has not been static. The Arctic has not been a refuge of ancient Stone Age people. Culture change is a characteristic there as it is in the rest of the world.

There is at present evidence of an ancient Stone Age culture related to the Mesolithic of the Old World, a paleo-Eskimo culture characterized by the use of chipped flint tools, and a neo-Eskimo culture characterized by the use of polished slate tools, which survives to the present day. But within these three time horizons numerous distinct stages can be recognized from the remains excavated in many archaeological sites.

Through the technique of radiocarbon analysis we now have some debatable dates for the three time horizons. The ancient Stone Age appears to be earlier than 2000 B. C. (absolute dates are not yet possible), the paleo-Eskimo stage was sometime between 700 B. C. and A. D. 300, and the neo-Eskimo stage represents the period from at least A. D. 300 to the present. But we do not know when the Eskimo first appeared in this time sequence. Skeletons from graves of the earliest neo-Eskimo times found at East Cape, Siberia, very closely resemble those of the living Eskimo. Skeletons from graves of a late paleo-Eskimo stage found at Point Hope, Alaska do not, and therefore suggest that those we have called the paleo-Eskimo are not physically Eskimos, even though they may have spoken the Eskimo language. There are no skeletons from the ancient Stone Age; hence, we have no way of knowing whether the people were physically or linguistically Eskimo. Cultural connections suggested by the kinds of stone tools found in the ancient sites are very tenuous.

If you examine a polar map with the North Pole at its center, a familiar type of map now that air travel across the Arctic has been established, you will see the Arctic Ocean as an enclosed, ice-covered body of water surrounded for the most part by low, barren, tundra lands.

MAP BY
A. ERIC PARKINSON

This icy basin disgorges floe ice each year through Bering Strait into Bering Sea, and through the Denmark Strait into the Atlantic. Primitive fur-clad hunters have penetrated to the frozen tundra coasts around the entire rim of the sea. They are of different races and they speak different languages but they have in common many cultural traits which may be no more than necessary adaptations to the same environment. Of all these different groups it is the Eskimo who cling most closely to the edge of the ice and who have developed a unique Arctic culture. For most of them seals and reindeer are the bases of life.

But in the region of Bering Strait there is a phenomenon of nature which provides the sea-hunting Eskimo with an abnormally rich harvest. Here walrus and bow-head whales pour through the funnel between the Bering and Arctic Seas, northward each spring and southward each fall.

Now depleted by commercial hunters, the yearly migrations give only a suggestion of the vast numbers of these animals which once passed through the Strait. It is thus no accident that large permanent villages of Eskimo are located at such points as East Cape, Siberia and Cape Prince of Wales, the Diomede Islands, and Point Hope, Alaska, where the migrations would be intercepted. Some of these villages may be as old as Rome. Certainly several of them have been permanently occupied for nearly two thousand years. This narrow strait between Asia and America may mark the region in which Eskimo culture, as we know it, originated. At least, this is where we find the most ancient remains, the most complex cultures, and most of the evidence of culture change and development. It is also this region which produces the finest examples of the ancient classic art of the Eskimo.

We Arctic diggers during the past twenty-five years have defined several distinct forms of ancient art work in the Bering Strait region, known as Ipiutak, Old Bering Sea, Okvik, and Punuk styles. All fall within the period of the first millennium after Christ, so far as we can tell at present from radiocarbon analysis of organic material in the ruins excavated about the Strait.

What we believe to be the most ancient style was discovered at Point Hope, Alaska, in 1939 by Dr. Helge Larsen, Dr. Louis Giddings, and me at the largest ruined settlement so far known in the Arctic. More than 600 house ruins extended over an area nearly a mile in length and the graves of these ancient inhabitants were found along the Arctic shore for a distance of about four miles to the east of the house ruins.

We have named this ancient site Ipiutak after an Eskimo name for a section of the Tigara sand spit, and we speak of it as a settlement of paleo-Eskimo people who lived in the American Arctic some centuries before and some centuries after the time of Christ. But the origin and the history of these people remain a mystery. A clue may be found in the distinctive Ipiutak style of sculpture and incised design. Of the 10,000 manufactured objects found in the Ipiutak ruins at Point Hope, Alaska, no single piece is more significant than the small ivory carving of a cub walrus. Across Asia from the Ordos region in China to the shores of the Black Sea, have been found examples of an art form known as the Siberian Animal Style. Originally associated with the Scythian people of South Russia who produced the finest examples in bronze and gold during the 6th and 5th centuries B. C., it is sometimes referred to as Scythian. But with extensive archaeological work in northern Asia

MAP BY A. ERIC PARKINSON

it is apparent that many ancient and primitive people in the vast temperate and northern regions of the Eurasian continent produced similar figures of animals in bone and ivory as well as in metal. It is most commonly associated with nomadic people of the steppe regions and with the century preceding the Christian era, but related forms have been found in the northern forested regions of the Ural Mountains and even as far north as the mouth of the Ob River on Siberia's Arctic shore.

At Ipiutak we found numerous engraving tools with an ivory or antler shaft slotted to receive a cutting bit. In some were set a beaver's tooth with the chisel-shaped cutting edge not unlike a dental tool. In others the slot was much too narrow to receive a beaver's tooth. It was obvious that only a metal blade could be used in such thin slots, but only in one engraving tool at Ipiutak did we find the oxidized remains of wrought iron or steel. Later, at Cape Spencer,

U. S. NATIONAL MUSEUM, WASHINGTON.

Ancient ivory carving. Point Hope, Alaska.

AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.

Ivory cub walrus. Ipiutak. Point Hope.

Helge Larsen discovered another burial site of the Ipiutak period with fragments of metal blades inset in ivory implements. Siberian steel or iron must have been precious on the north Alaska coast in the fourth century after Christ, but it was there in small quantities at least.

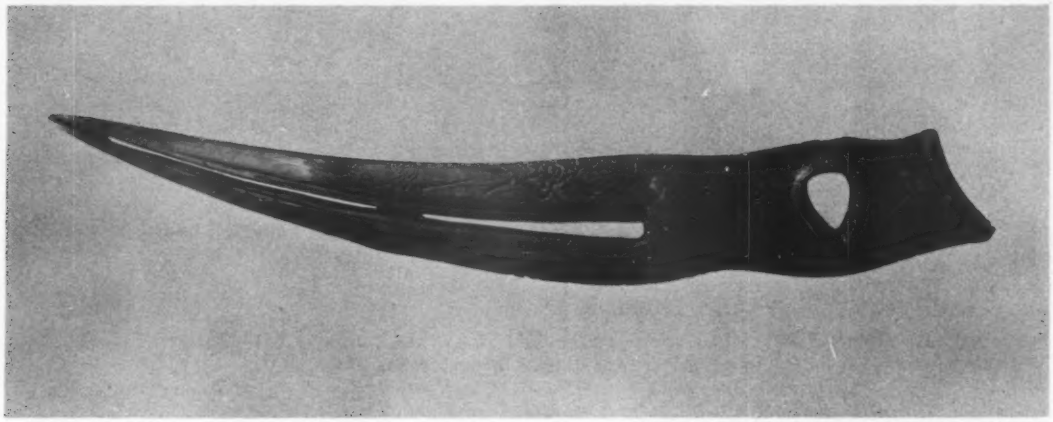
Most of the elaborately carved and engraved objects at Ipiutak were found in the burials. Some were exceedingly rich with scores of objects lying about one or more skeletons—others contained no burial equipment whatever. Some skeletons lay in log-walled tombs, others in shallow graves which had been much disturbed by animals or by weathering. Most dramatic were those skeletons equipped with ivory eyes—spool-shaped or conical ivory plugs inset with jet to represent eye pupils—and with carved nose plugs and mouth covers. There was obviously an elaborate burial cult, at least for certain individuals who we assume were shamans, and many of the carvings probably were symbolic of supernatural powers. We know that shamans among many of the Siberian tribes customarily hung about their clothing innumerable figures representing their spiritual powers. Shamanism is an ancient cult in Asia and there is good reason to suppose that many of the Ipiutak carvings have to do with its practice.

In one grave we found the skull of a loon with ivory plugs set in the eye-sockets and an ivory ring about the beak. From this and from the innumerable legends about the loon prevalent among the Arctic tribes, we assume that many of these objects symbolize the loon. The shapes are graceful and light with cut-out sections. Many are engraved with such familiar design patterns as the circle with tangential lines illustrated here. Normally one surface is decorated and the other flat and plain, which suggests that they were affixed to something like a bag, a box, or a garment.

A set of tubes cut from caribou antlers also suggest the paraphernalia of Shamanistic practice. They were carefully hollowed out so that the walls are exceedingly thin. One was elaborately engraved over most of the surface, others were without carving or engraving. That illustrated here is both carved and engraved to represent the head of a caribou. The eye is inset with jet.

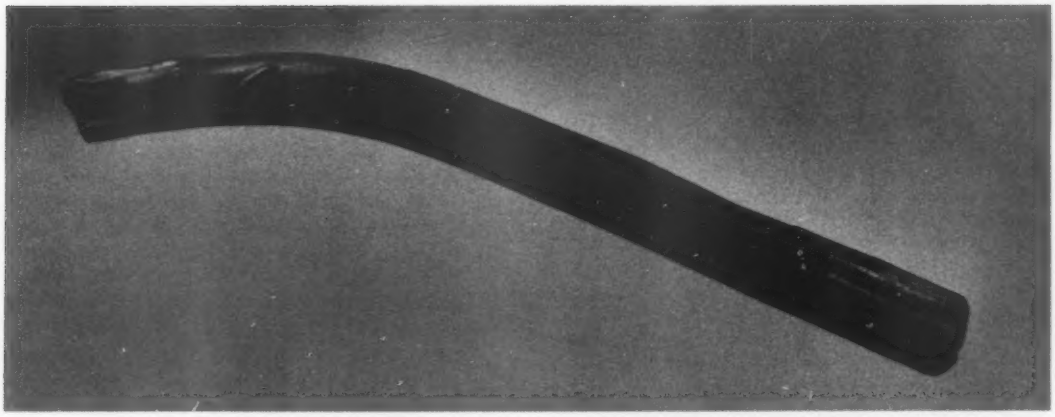
The strange rake-like object of ivory was found on the Arctic coast of Alaska and probably comes from the Ipiutak cemetery at Cape Spencer. There is no implement made by historic Eskimos which could explain its function. Two similar implements were found at the Ipiutak site at Point Hope but neither of those is carved in such an elaborate form. The guard which fits neatly over the teeth is unique and puzzling. Like the carving of the cub walrus, this has a peculiarly important significance, because the central figure, representing the head of a polar bear face-on, suggests a stylistic connection with bear carvings found in the region of the Ural Mountains. There is an ancient cult and a ceremonialism associated with the bear in the far north which was practiced among many native peoples in Asia and America. It is possible that such a stylized design of a polar bear may indicate a distant cultural connection between northwestern Siberia and northwestern Alaska as well as the existence of the ancient and wide-spread bear cult among the mysterious people of Ipiutak as early as the 4th century A. D.

In 1926 Diamond Jenness of the Canadian National Museum discovered some remarkable ivory carvings at ancient sites on Bering Strait which were so unlike familiar Eskimo work and so distinctive in style that he could assume without further evidence the existence of an Old Bering Sea culture notably different from that of the historic Eskimos. His conclusions were borne out by the work of Collins, Geist, Rudenko, and others on St. Lawrence Island and at East Cape, Siberia. However, strange as it may seem, not a single site or deposit has yet been found which contains only this particular style of art. On St. Lawrence and at East Cape where most of the excavated objects were found, it occurs in houses or sites with later material, and we have yet to discover a "pure" deposit which could clearly isolate this style in a specific period. Hence its relative age in the sequence of northern art styles remains a puzzle. We do know that during the early centuries of the Christian era there lived about Bering Strait a people who dwelt in permanent houses in large settlements on St. Lawrence Island, East Cape, Cape Prince of Wales, and the Diomede Islands. They were great hunters of walrus, seals, and whales. They were a sea-people who made pottery and polished slate tools not unlike similar utensils found along the northeastern coast of Asia, but very different from the most common



AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.

Ivory head of a loon. Ipiutak. Point Hope.



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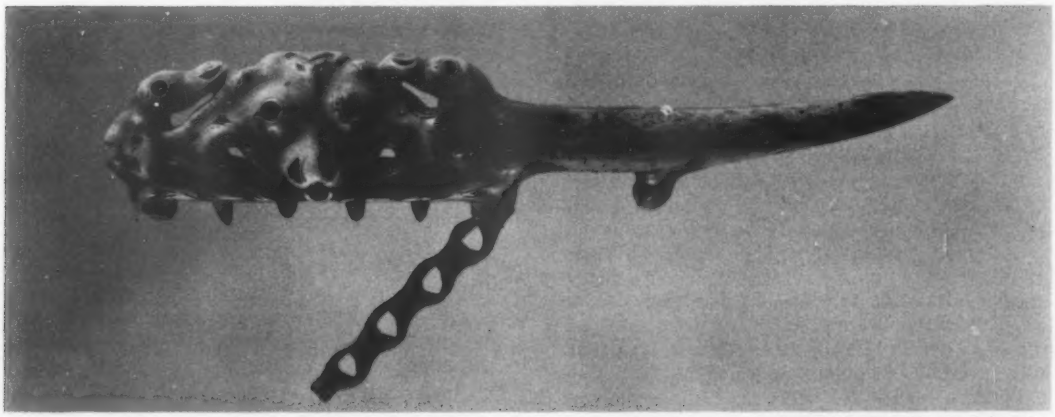
Carved antler tube. Ipiutak. Point Hope.



UNIVERSITY OF ALASKA MUSEUM.

Rake-like object of ivory. Probably from the Ipiutak cemetery at Cape Spencer, Alaska.

U. S. NATIONAL MUSEUM, WASHINGTON.

Old Bering Sea winged object. Point Hope.

tools and utensils made by the people of Ipiutak on the northern coast of Alaska. But like the Ipiutak people they were masters of the art of carving and engraving delicate objects in ivory. Some of the designs are similar although we can easily distinguish them.

The curious winged object illustrated here is very characteristic of the Old Bering Sea period. Such objects are remarkably like the stone "bannerstones" made by Indians of the eastern United States. There is no certain knowledge of their use or significance but in the collections of the University of Alaska Museum there is a whole series of related objects from Okvik, Old Bering Sea, and Punuk periods which, taken together, give a clue. All have sockets at each end of the central section. It is possible that they are counterweights affixed to the butt of throwing spears, with the larger socket to receive the spear butt and the smaller socket to receive the hook of a spearthrower. The most elaborate and the largest are invariably engraved in the Old Bering Sea style.

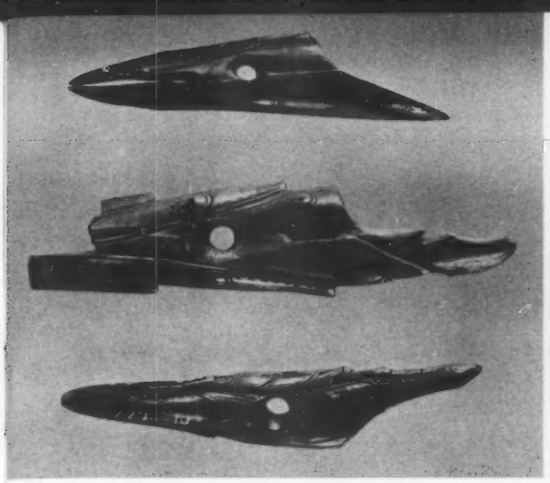
One of the finest examples of this style is an ivory socket-piece for a harpoon, now in the collections of the U. S. National Museum. It was affixed to a harpoon shaft to receive the small foreshaft which joins the toggle harpoon-head. The modelling and incising delineate reptile-like heads and snouts with raised bosses and sockets in the position of eyes or nostrils. It is this curvilinear style with punctate bosses and concentric circles that particularly distinguishes a specific Old Bering Sea stage in the art of northern Bering Sea. Moreover, most of the objects decorated in this style are now dark brown or black in color which indicates that they have been buried for centuries in the decaying organic matter of ancient Eskimo house ruins and middens. For this reason they are referred to as "fossil ivory" although they are simply discolored by age, not fossilized. When in use they must have been glistening white ivory covered with bold patterns in red or black lines.

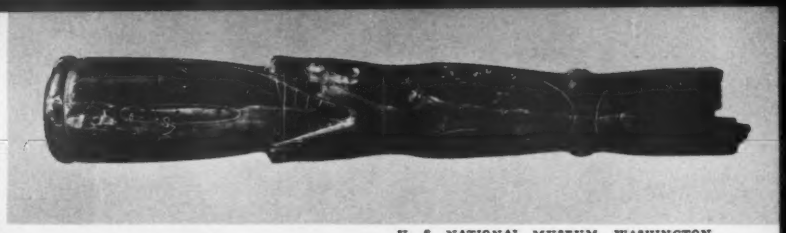
The black ivory toggle, from the collections of the U. S. National Museum, may once have hung from the handle of a drum. It is unusually well preserved and ornate—an excellent example of the complex curvilinear designs which distinguish this early period. In this, all semblance of representation is gone and to the uninitiated eye it is purely a geometric design. But to an Old Bering Sea Eskimo the incised figures probably represented recognizable symbols or schematic animal heads similar to those on the socket-piece. Modelling is part of the design but the emphasis, as in most Old Bering Sea art, is upon engraving.

Such elaborate curvilinear designs have suggested to Professor Rudenko and other Russian archaeologists that Old Bering Sea art may have originated somewhere along the Pacific Coast of Asia, perhaps even as far south as Melanesia in the South Pacific.

St. Lawrence Island in northern Bering Sea produces much of the so-called "fossil" ivory which is prized by the Alaskan Eskimo carvers of today. Somewhat more than twenty years ago Eskimos from the village of Gambell on St. Lawrence Island, in search of dark ivory which had been buried in the earth for centuries, found a site on the small Punuk Islands off the eastern end of St. Lawrence which became a rich mine for the village carvers. It is an ancient village site, occupied during the first centuries after Christ, where large numbers of walrus were taken and where masses of walrus bones and walrus ivory have been preserved to the present time.

Otto Geist of the University of Alaska learned of the site from the Eskimos and was able to excavate part of it before it was destroyed by these fossil ivory hunters. With his collection





U. S. NATIONAL MUSEUM, WASHINGTON.

U. S. NATIONAL MUSEUM, WASHINGTON.

Old Bering Sea ivory carvings: (Left) Harpoon points. (Upper right) Socket piece for harpoon. (Lower right) Toggle for a drum from St. Lawrence Island.

this became the "type site" of what is now known as the Okvik period of early neo-Eskimo culture. The period is characterized by a distinctive art style. Examples of this style have been found in some of the most ancient house ruins at Gambell as well as in two extensive sites in northeastern Siberia.

Judging from the collections from Okvik on the Punuk Islands, carvers of this early period were preoccupied with reproducing human figures, or more particularly the human head. Unlike the Old Bering Sea and Ipiutak people who emphasized animal figures in their sculpture and engraving, these Okvik people seem to have focused on human features and they have left to us a number of remarkable examples of their skill. By all odds the finest of these is a female figure holding a child or a small animal. It was found by Otto Geist at the Okvik site in 1934 and having lain in damp earth for 1500 to 2000 years it literally exploded during the drying process after excavation. Restored with great care it is now intact except for the legs which were apparently broken away in antiquity. Like all such carvings from the site, all of the attention is focused on the head and face.

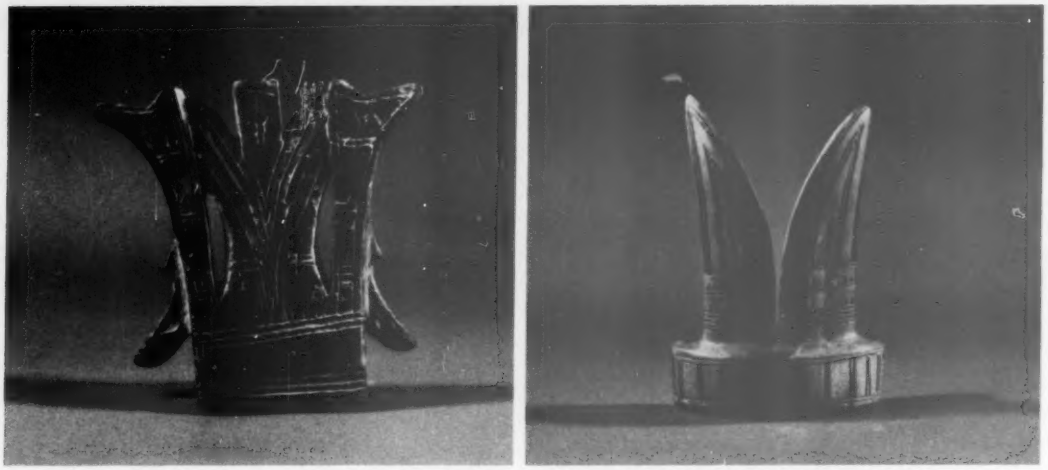
Perhaps by some odd coincidence the head has a startling resemblance to the stone sculptures from Easter Island and the Marquesas in the eastern Pacific. It is unique in this respect and in the queer twisted smile which lends such a strange expression to the face. The greatly elongated nose, however, appears on other figures.

Engraving on implements of all kinds shows a specific stylistic relationship between the art of this period and that of the other early periods in the far north, but in its simplicity and its general forms it appears to be more closely related to that of the Ipiutak than to the Old Bering Sea people, although the culture in general

UNIVERSITY OF ALASKA MUSEUM.

Fossil ivory figurine. Okvik. Punuk Islands.

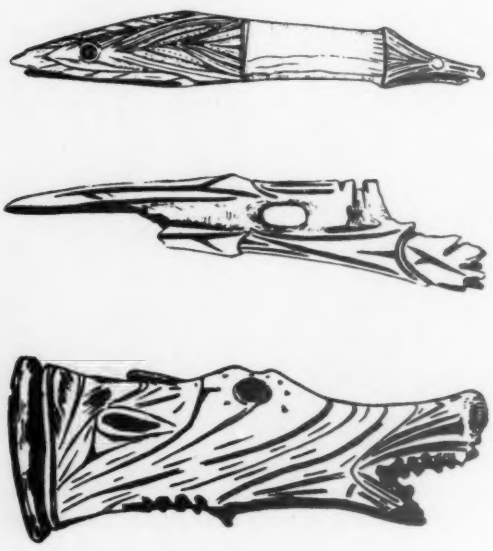
UNIVERSITY OF ALASKA MUSEUM.



Fossil ivory winged figure and fossil ivory wrist guard. St. Lawrence Island. Punuk.

is much more closely related to the latter. We can be sure that the Okvik people also had small quantities of Siberian iron or steel for cutting tools since some of their knife handles are slotted for metal blades.

At the present stage of our knowledge it would appear that Okvik art is essentially a Siberian style. St. Lawrence and the Punuk Islands are geographically and culturally Siberian and the only known Okvik sites have been found on these islands and in northeastern Siberia. Only rare pieces have been found on the American side of the Strait.



The Punuk period, terminating about A. D. 1000, is the last recognizable stage in the early art of the North and at this time sculpture and engraving had become much more simple and more crude. Thereafter, with the beginning of the Thule period, very little art work of any kind was produced. Moreover, all of the implements and weapons of the Eskimo were heavier, cruder, and more clumsy than in the early periods. It is a curious fact that most of the manufactured objects of the early periods have a light, delicate, elaborate quality which disappears, at least among the most northern Eskimos, after the wide spread of Thule period culture during the second millennium A. D.

In some regions such as Southampton Island in the eastern Arctic and in the southern Bering Sea region, these lighter, more delicate, and more skilfully designed implements continued to be made, and the skill in producing utilitarian objects was never lost by the Eskimos, but one familiar with Eskimo culture soon comes to distinguish most of the ancient from the modern implements simply by their size, weight, and skill of manufacture.

The "winged figure" illustrated here is most characteristic of Punuk work in carving and engraving. It is related to the winged objects of the Old Bering Sea period and may have been used as a weight on the butt of a throwing spear since it also has a socket in each end; but it was made at least five or six hundred years later. Engraved designs on this figure are like those on many of the Punuk harpoon heads and can be distinguished easily from earlier styles, although some of the design elements persist to this late date. We know that larger quantities of Siberian

metal had reached Bering Strait during the Punuk period and that the idea of slat armor, like that worn by the Japanese, was introduced at this time. Punuk armor was made, however, of bone and ivory slats rather than metal. Considerable fighting must have taken place at this time since the Eskimos developed a particular type of arrow point for warfare alone. They also made wrist guards of ivory which were lashed to the wrist to protect it from the slap of the bow string.

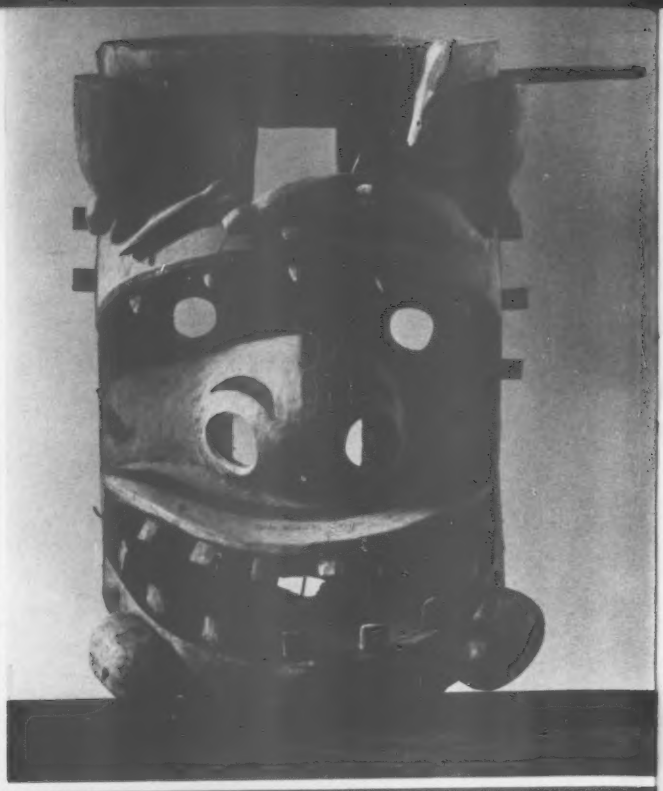
While the really fine work ended a thousand years ago, some of the ancient skill in ivory carving was carried on into modern times, and wood carving, at least as demonstrated in the elaborate dance masks of western Alaska, remained a very remarkable art form. Some Eskimo wooden masks made as late as the beginning of this century, are among the finest examples of contemporary native art to be found anywhere in the world.

All of the wooden masks shown here are of the spirit world. With each must have gone a vision, a song, and a dance. As a one-time crewman with the whaling boat of the Inyuelingmiut family at Point Hope and, as such, a kind of adopted member of the family, I cannot help but regret that the vast store of legend, learning, and belief which all these masks represent is lost to those who now collect them. Surely we would appreciate them more if we knew the vision behind them.

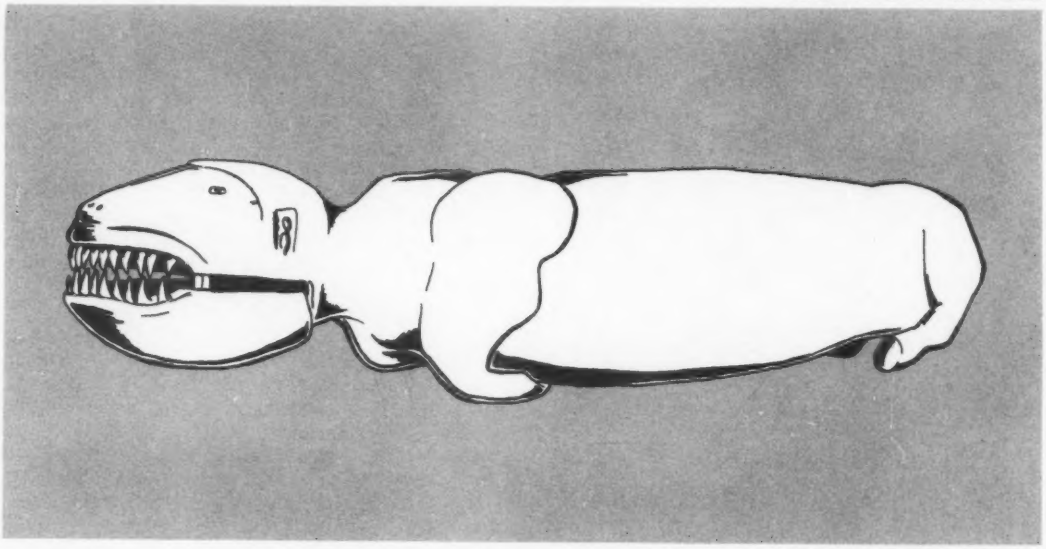
Old Nashugruk, an Eskimo woman of Point Hope, Alaska, was one of those ancient dames who spend the two summer months excavating ancient house ruins which adjoin her village. Some houses must have been built during the late Middle Ages, others as recently as the last century, but they are now abandoned to burrowing mice and the native collectors of antiquities. In the summer of 1939 she had dug deep into the rotting muck of the old town to the planked floor of a dance house and there she found a cache of some fifty wooden masks nicely preserved in frozen debris from the house roof. One of those masks is illustrated here. Helge Larsen of the Danish National Museum and I bargained with Nashugruk for most of the summer and finally succeeded in closing a trade for the masks with a pound of tobacco after supplies in the village had been exhausted.

The Episcopal Church naturally frowns upon masked dances which are meant to call up a host of pagan spirits, and so the deeply religious Eskimos of Point Hope today no longer carve

Eskimo mask from Norton Sound, Alaska. 19th century.
U. S. NATIONAL MUSEUM, WASHINGTON.



UNIVERSITY OF ALASKA MUSEUM.



DRAWING BY KENNETH MATTHEWS

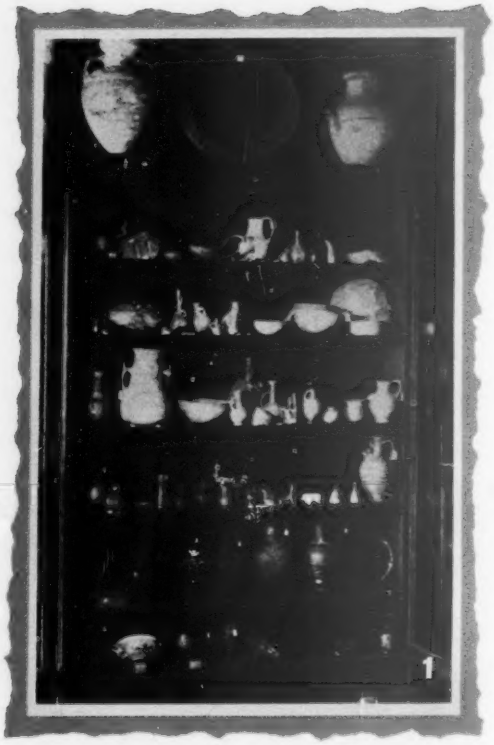
Shamanistic figure, Kikituk. Point Hope.

these symbols of visions evoking the other world. But they remember them. David Frankson's grandfather, Acetchuk, was one of the last great shamans before his conversion to Christianity in 1925 and he has left us a clear account of the vision experience which led to his acceptance into the profession. He was confirmed after he and his friends carved a set of masks with the features of his helping spirit, a man who had recently died and then appeared to Acetchuk as the captain of a skin boat, quietly floating through the air over the tundra. The spirit had a much distorted other-worldy face which the carvers reproduced in their masks, and a personal song which Acetchuk taught his friends so they could sing it with him when they danced his vision in the dance house of the Inyuelingmiut.

Acetchuk became such a powerful shaman that he eventually gave birth to a kikituk, one of those monsters with sharp teeth which were directed to kill opposing shamans in deadly battles between the supernatural powers of the titans in the profession. Such a kikituk was also found by Nashugruk in the old dance house floor and it is now in the collection of the University of Alaska. It is made of wood with teeth of ivory. David explained how Acetchuk gave natural birth to such a creature at will during a seance and how he had used it to kill an exceedingly powerful shaman from Siberia.

Wooden masks are still carved by Eskimos of today and some may have merit as copies of the vital art form developed in the Arctic over the centuries—but they are meaningless in a true aesthetic sense. Today all Eskimos are Christians. The masks illustrated here are of the pre-Christian period, when the carvers worked with sincere belief in the supernatural forces, not only represented but embodied in such masks. Each is the result of an intense religious belief and the product of an ancient Eskimo world-view which is incomprehensible to the Christian except as a work of art. It is the power of belief, I think, which makes all the difference between original native art and contempoary native craft.

19th century Eskimo masks from Alaska. The one at the lower left was found by Nashugruk under the floor of a dance house at Point Hope, and is now in the Danish National Museum, Copenhagen. The others are in the U. S. National Museum, Washington; the one at the upper right was not worn but was suspended from the roof of the dance house.



ONCE and AGAIN

David Crownover

". . . During the past summer a large and beautifully lighted room was granted us. Necessary cases were built, and in September the collections were moved . . . It was thought . . . that a proper display of all the objects could be made and the museum thrown open to public inspection . . ." So reads the annual report of the curator of the present University Museum seventy years ago in 1890. An old photograph shows one of these cases in the University Library where the Museum began (1). Such were the problems then, still problems today: galleries, cases, display, the public.

The Free Museum of Science and Art, the name inscribed over the door of the first section of the Museum's building, grew out of the desire to "throw open to public inspection the treasures within." The men who made this institution and who formed its philosophy were a dedicated group of Philadelphians, themselves part of the great generation of tastemakers. Our first curator goes on in the 1890 report to lament that the growth of the collections had "exceeded all expectations to the degree that the instructive display of the treasures of the museum is most seriously hampered for want of room." The present building was begun two years later. Yet seventy years have not changed problems very much. Our collections grow, our ideas change, our treasures need refurbishing. The museum of the founding tastemakers is well reflected in a view of the upstairs main hall of the museum about 1910. A plethora of pieces are all shown together for the viewer alone to select among, in the older Encyclopedic style that was conversant (2). How much taste changes! How different approaches can be! A recent exhibition of Phrygian Art, the loan exhibition from the Turkish Government installed in the same gallery, provides an interesting comparison (3).

Today the responsibility of being a tastemaker is still part of throwing open museum doors to the public. New ideas, new treasures and old ones in new "necessary cases" are differently presented, working toward a better solution. In the permanent, and especially in the temporary exhibitions, the experimental techniques emerge along with the myriad problems to be surmounted. Often an army of specialists must be enlisted just to bring one piece to public view.

Consider first the outside-of-the-museum agents who make possible "the proper display of objects"—transit carriers, customs officers and brokers, to mention only a few. Consider also some of the difficulties. Eighteen hundred pounds, for example, is difficult to move. The recently displayed Maya stela, part of the generous loan of the Government of Guatemala, is a point of departure. Eight men equipped with ropes, Johnson bars, and know-how transported the piece across the building from the unloading platform toward its installation in a gallery. The stone was gently lowered down the staircase of the main hall roped in its crate and carefully guided (4). A scaffold erected in the gallery to receive the stone made it possible to lift the slab from its box with the aid of a pulley and chains and suspend it in an upright position (5). Roped and tied, the piece had to be measured for a support and base. This step involved still another group of outside-of-the-museum specialists—the iron workers brought in to cope with the balance

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and anchoring of the stone (6). A visually effective base completes the erection of the stela after it has been carefully cleaned.

However, the piece is still not ready for public inspection.

Light is the one agent that makes the greatest contribution. Light brings the heretofore static work alive, transforms it into the work of art. Color, intensity, and angle of the light bring out the subtle patterns, the complication of the figures in relief on the surface of the stone (7).

More specialists take over. The photographer goes to work with his fine-toothed camera. The curator writes a label that brings the piece alive in another way giving it its fourth dimension. Printed, it is placed beside the stela in the gallery that has been arranged with the secondary things —the foils for the works of art. Wall color is an important aspect, as is placement in terms of the vista and the relation of the piece to the context of the exhibition. Only now can the piece be thrown open to public inspection (8).

The Museum is seventy years older. It is safe to say it is seventy times bigger. Seventy years ago one curator coped with all. Today a small army brings the past to life as part of the work of the modern museum. Museums are living libraries of human history. To bring the art works alive is one attempt to fulfill the desires of the founding tastemakers and first curator to create a comprehensive museum dedicated to science and art.

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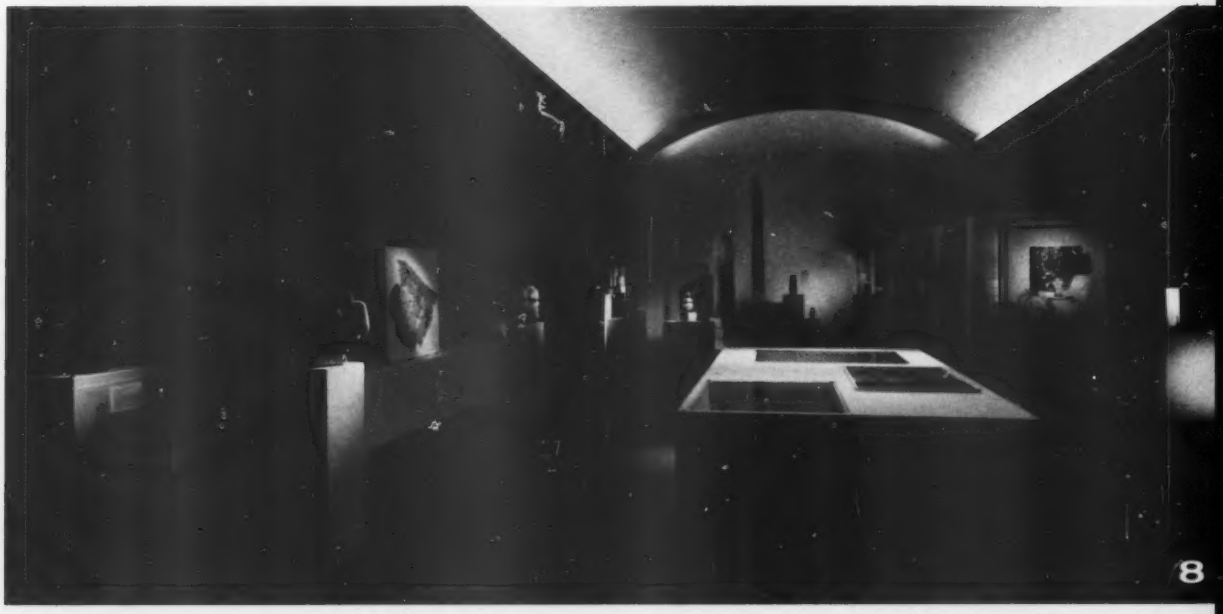
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An Iranian Drinking Vessel

THE mountains of western Iran are today the home of sheepherding tribesmen as they have been since animals were first domesticated. It is not surprising, therefore, that both domestic sheep and their local wild relatives have provided motifs for Iranian art from early prehistoric times. In the pre-metal ages they were painted on pottery; in later periods they appear cast in the round or in repoussée on many handsome objects of bronze.

This silver rhyton, or drinking vessel, recently purchased by the Museum, comes from this western mountain area of Iran and illustrates many of the features characteristic of the style in vogue there during the eighth and seventh centuries B.C. Looking at the vessel, one sees the head of a ram with tightly curled horns and a neck that flares out to an open end. The neck is executed in the form of a purely decorative series of horizontal flutings of the type common to the Achaemenian art of the following centuries. The drinking edge is finished off with a simple fold of the metal. The lower end of the neck joins the head with an abrupt transition to conventionalized fleece, indicated by simple circles impressed with an annular drill. The effect is that of two separate pieces joined, but in fact only a single piece of silver was used.

The termination of the fleece in a straight line between the eyes draws attention to the great width separating the bases of the horns, themselves emphasized by a rather triangular treatment. In spacing and styling, the horns depart from their natural condition where they are usually close together with flattened bases. The use of three complete turns, the tightness of the coil, and the protrusion from the head are also liberties taken by the artist, producing a geometric effect in what pretends to be a natural representation. The excessive protrusion of the horns allows them to serve as handles when holding the rhyton.

The smooth face and bold eyes form a neat contrast to the elaboration of fleece and horns. The deep eyes, probably originally inlaid, are reinforced by the large, conventionalized eyebrows and exaggerated tearducts. The two appendages below the horns appear to be drooping ears made visible by the artificially tight curl of the horns.

Animal-headed drinking vessels are widespread in the Near East during the first millennium B.C., having been found at Ziwiye in Iran, Khorsabad and Nimrud in Assyria, and as far west as classical Greece. Recently two magnificent specimens in bronze, but of a slightly different type, were unearthed by the Museum's Expedition to Gordion in Turkey. All of these animal-headed vessels provide us with an excellent opportunity to study the interplay of factual knowledge and imagination in the minds of the artists of the ancient world, and demonstrate the high development of their craftsmanship.

ROBERT H. DYSON, JR.

Omai, a native of the Society Islands, was brought to England by Captain Cook's second expedition. Of him Dr. Samuel Johnson said to Boswell:
"Sir, he had passed his time, while in England, only in the best company; so that all that he had acquired of our manners was genteel. As a proof of this, Sir, Lord Mulgrave and he dined one day at Streatham; they sat with their backs to the light fronting me, so that I could not see distinctly; and there was so little of the savage in Omai, that I was afraid to speak to either, lest I should mistake one for the other."

THIS PORTRAIT OF OMAI BY SIR JOSHUA REYNOLDS IS IN THE YALE UNIVERSITY ART GALLERY.

Te-moana-nui-o-Kiwa

The second in a series of articles about the finding and naming of some of the islands in the Pacific — the Maori great Sea of Kiwa

Marianne L. Stoller

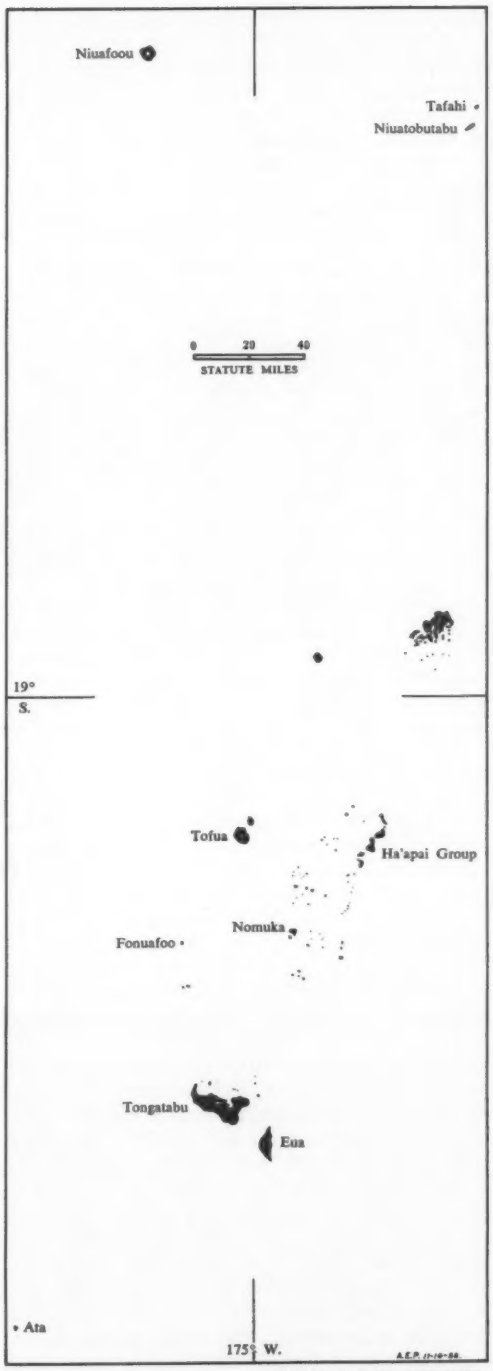
No source I could find seemed willing to say just exactly how many islands there are in the South Pacific. There are thousands of them, to be sure, approximately ten thousand and every one of them by now has been named one or more times. Counting the islands does pose a number of problems. A check of even the most up-to-date British Admiralty, U.S. Hydrographic, and U.S. Air Force maps reveals a surprising number of islands (not to mention reefs and shoals) marked "existence doubtful." Even more are marked "position doubtful" or "reported 15 minutes east of position shown," for example; some are shown with an indefinite line, meaning they have never been accurately surveyed. In the past it has sometimes happened that a thorough survey has shown the existence of several islands where it was thought there was only one. The reverse has occurred, also: Australia had had permanent settlers for almost twenty years and Port Jackson, or Sydney, was a flourishing town, before Matthew Flinders conclusively established

that Australia was all of one piece. Similarly, the Pacific gazeteers lost three islands when it was found that Raoul, Willaumez, and Gicquel weren't islands at all but together formed the Willaumez Peninsula on the northern side of New Britain— or New Pommern as it was called when it was a German colonial possession.

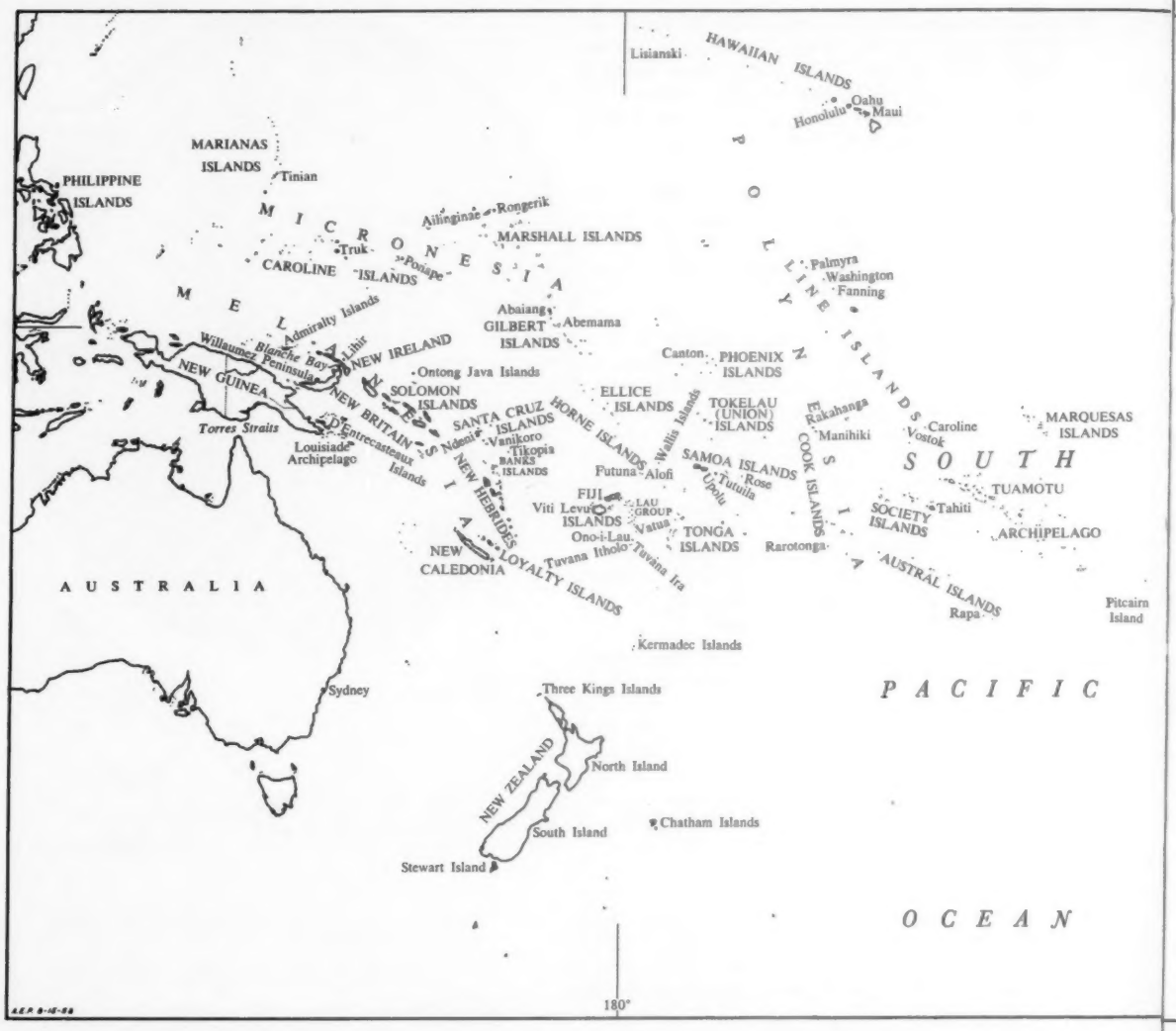
Another of the problems in counting and naming islands is what do you count or name? Truk is a case in point. It is commonly referred to simply as Truk, as if it were a single island. Actually, there is no single island named Truk. Rather, Truk is a group of islands—nearly ninety of them—situated either on or within a great encircling reef. While some are coral islets, the islands within the reef are of volcanic origin, several of them more than a thousand feet high. Truk (which has also been called Ruk, Chuuk, Torakku, and Hogoleu) was one of the largest Japanese bases during World War II, and now, like the rest of the Caroline Islands, is part of the U.S. Trust Territory of the Pacific Islands. Incidentally, this Trust Territory, which includes the Micronesian island groups of the Carolines, Marshalls, and Marianas, is supposed to have 2,141 individual islands in it alone!

An accurate count of the South Pacific islands is also difficult because every so often new islands appear and old ones disappear. The floor of the Pacific Ocean is by no means stable, and there is considerable volcanic activity in many parts of it. A submerged reef may be raised high enough above the ocean level so that it is not constantly washed by the tides. Time passes, the elements break down the coral rock into sand; more time passes and the sand becomes capable of supporting plant life, and eventually there exists a small spot of land complete with a palm tree! New islands are in the slow process of being created this way all the time, although the process is very much more complicated than I have suggested.

Some islands are created in a much more dramatic way: volcanic cones raise themselves out of the ocean depths. Even today this is not an unusual occurrence. The submerged volcanic chain around the Bismarck Sea has been particularly active in recent years. Several islands have been named Volcano in honor of their origin, such as the one in Blanche Bay, New Britain, which arose from the sea in February, 1878. These new islands don't always stay up, and some of them appear and disappear like a jack-in-the-box. One of the best known of these is Falcon Island or Fonuafoo, west of the Ha'apai group in the Tonga Islands. Reefs were first recorded in this area by the Spanish explorer Maurelle in 1781. In 1865 H.M.S. *Falcon* (from which the island gets its name?) saw it



Tonga Islands



as a reef, but in the same year the *Sappho* saw smoke coming from it. In October, 1885, it was observed as an island composed of volcanic ashes one and a quarter miles long and 153 feet high. The ashes gradually were carried away by the waves, and by 1894 it was only a shoal. Then in 1896 it erupted violently and became an island of pumice stone more than one hundred feet high. About three years later it was gone again. In 1927 another re-birth was so spectacular that it was visible from Nukualofa, on Tongatabu forty-five miles away. This time a pumice island one and one-half miles long and 360 feet high was formed. Again it eroded and was quiet until 1955 when it erupted for at least the fourth time in recorded history. The *Pacific Islands Year Book,* from which this account is taken, also notes that the Tonga Government annexes it anew every time it appears!

Several of the "high" or volcanic islands are, or contain, active volcanoes. One of these is Niuafoou in the extreme northern end of the Tonga Islands. Niuafoou may have been discovered by the early Dutch explorers Le Maire and Schouten and named "Good Hope." This was on May 14, 1616, but in July, 1791, Captain Edward Edwards, who had been sent out by the Admiralty in the *Pandora* to search for the *Bounty's* mutineers, was ignorant of the possible Dutch discovery and claimed it as a new find which he called "Probys Island." It may also, at one time or another, have been called "Hope"

MAP BY A. ERIC PARKINSON

and "Captain Charles Hope." However, the most interesting thing about it is its nickname—"Tin Can Island"—from its unique method of getting mail. Out-going mail was made up ashore into several packages which were tied to the ends of three-foot long sticks. Two or three natives, lying on top of a rude raft made of poles and carrying the mail sticks above their heads, swam out to the waiting steamer. When they came alongside, buckets were lowered from the ship and the natives put the mail packages in them. In-coming mail was sealed in forty-pound biscuit or kerosene tins on the ship and lowered to the swimmers who returned to shore with it. This unusual system of mail delivery grew to considerable proportions when its story reached philatelists. It was discontinued during World War II but had just been resumed when a very serious eruption devastated a large part of the island, and the inhabitants were removed. Since Niuafoou had a long history of bad eruptions, the Tonga Government decided to re-settle the inhabitants on another island—Eua, also called "Middleburgh." Only a few men working as copra-makers live on the island now, so the "Tin Can Mail" seems to be gone forever.

Disappearing islands, like Falcon, may account for a few of the islands once reported but never found again. Most of these "lost" islands, however, didn't really disappear; they just can't be identified with existing islands because the original discoverers did not report their positions accurately enough. This is the case with some of the islands discovered by the earliest Pacific explorers, the Spanish and the Dutch. It was scarcely the fault of the navigators: latitude could be fixed with some degree of accuracy, but establishing longitude was almost a matter of guess work. At one point in his journal the early Dutch explorer, Abel Tasman, admitted his reckoning might be eight hundred miles off! One of the ways of fixing longitude was to calculate the ship's speed and plot it against the compass course. The most common method was to plot position by astronomical observations. Such methods depended on fair weather and disregarded the effects of wind and current; after a ship had been wandering around the Pacific for months, position calculated by the ship's progress became almost meaningless. Although the spring-driven clock had been invented in 1500, it was not until the 1700's that it was recognized that this invention had become accurate enough to compute longitude at sea. I refer, of course, to the chronometer, one of the most important inventions in the history of navigation. The problems of establishing longitude had become so complex that England had set up a special "Board of Longitude," and the need for an accurate measuring device had become so imperative that the Board spent over one hundred thousand pounds between 1714 and 1728 in perfecting the chronometer (says Kroeber in *Anthropology,* and he further notes that this is one of the first times in our economic history that an invention had been purposely financed). By 1735 the chronometer was in use, but it still had many "bugs" and the journals of most of the later eighteenth century navigators, such as Cook, contain discussions on its accuracy and use.

One of the first Pacific navigators to really rely on chronometers was a Frenchman, John Francis Galaup de la Pérouse. The object of La Pérouse's voyage was to check on previous discoveries in the Pacific and he sailed from Brest

Dance of the Friendly Islands, in presence of the Queen Tiné

LABILLARDIERE, *Voyage in Search of La Pèrouse . . .* LONDON. 1800.

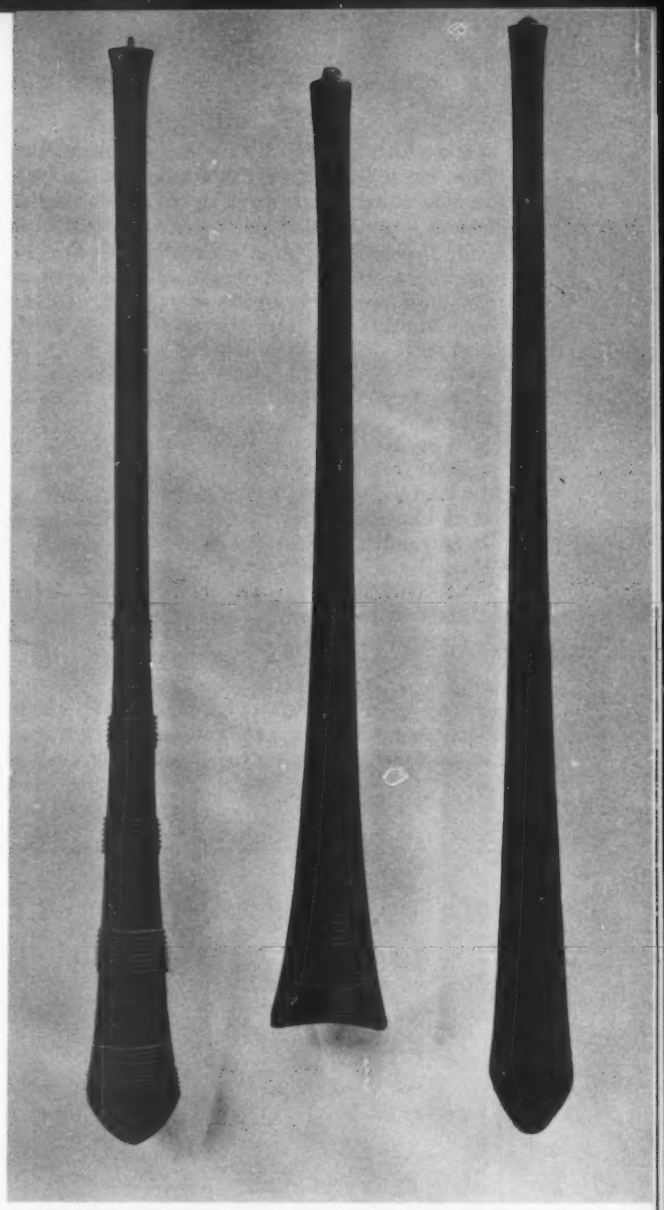
on August 1, 1785, with two frigates, the *Boussole* and *Astrolabe*. He sailed east and west and north and south across the Pacific for three years, but his fame rests not on the discoveries he verified, nor the new islands he found, nor even on his use of chronometers, but on the fact that he never returned to France. His journals were sent back from Australia, where he was last seen. His fate was a tragic one, and the mystery of it gave rise to several expeditions sent out to find him. These expeditions—among them D'Entrecasteaux's—discovered far more, and more important, islands than had La Pérouse. For almost forty years every navigator in the Pacific watched for evidences of La Pérouse, but the mystery was not solved until 1826 when one Peter Dillon noticed items of French manufacture in the possession of natives on Tikopia. The Tikopians reported that they came from Vanikoro (or Mannicolo, or Malicolo), an island in the Santa Cruz group. The following year Dillon commanded a ship sent out by the Bengal Government to Vanikoro, and there he found the remains of La Pérouse's two vessels on a reef.

However, to return to the days before chronometers and cabbage, when longitude and scurvy were the main dilemmas facing Pacific sailors. The Dutch, of course, had been knocking about the East Indies for a long time but did not turn their attention to the Pacific until the seventeenth century. The first important Dutch voyagers were the Le Maire and Schouten mentioned above. They sailed from Holland in 1615 in two ships, the *Eendract* and the *Hoorn*. Their first discoveries were in the Tuamotu (or Paumotu or Low or Dangerous) Islands. They had a tendency to give descriptive names to the islands they found: the first one, discovered on April 10, 1616, they named "Honden" (Dog) because the only inhabitants they found were three dogs (this island has been identified as Pukapuka). The next one they named "Sondergrondt" (Bottomless) because they could find no place to anchor (this is probably either Takaroa or Takapoto). When they found an island with fresh water they called it "Waterlandt" (now identified as Manihi). Later they encountered what may be the present Rangiroa Island and bestowed the title "Vlieghen" on it because of the swarms of flies which followed their exploring boat back to the ship. Le Maire and Schouten discovered many of the northern Tongan islands, among them the present Niuatobutabu which they called "Verraders" (Traitors) because the

natives attacked their ships. In 1767 the Englishman, Captain Samuel Wallis who had the honor of discovering Tahiti, found Niuatobutabu and named it "Keppel." Like virtually every explorer to follow them, Le Maire and Schouten couldn't resist naming some of their discoveries after one of their ships: they named the two islands of Alofi and Futuna, west of Samoa, after the *Hoorn*. Or were they named, as the ship was, after the town of Hoorn? Amazingly enough, these islands retain this name today, although the modern spelling is Horne.

The Dutch had very good luck in having the names they gave to their discoveries retained. Naturally there is more than luck involved: being excellent navigators they reported their positions with fair accuracy and their descriptions of the islands were quite good; also they discovered some isolated, or otherwise unique islands which are hard to mis-identify, and their maps and charts were rather widely circulated in other nations. Abel Tasman discovered New Zealand in 1642 and first called it "Staatenland" but later changed his mind and called it "Nova Zeeland." Off the northern tip of New Zealand he found three islands on the eve of the Epiphany, so he named them Three Kings, again a name which has stuck. On January 5, 1643, he discovered the first of the Tonga Islands and named it "Pylstaart" (Tropic Bird), but today it is usually known by its native name Ata; as are Eua, which he named "Middleburgh," and Tongatabu and Nomuka, which he named "Amsterdam" and "Rotterdam." The last great Dutch explorer in the Pacific, Jacob Roggeveen, also discovered and named an important island. He named it "Paaschen" or "Oster Eilandt" because he discovered it on Easter Day, April 6, 1772. We call it Easter Island, the Spanish call it Isla de Pascua, and the French Ile de Pâques. It was also identified on early charts as Davis Land. Only the Easter Islanders have a different name for it—they called it "Te Pito o te honua," which means the navel of the earth, or Land's End; modern Easter Islanders call it Rapanui (Great Rapa), but this name was given to it by Tahitian sailors in the last century who thought it resembled Rapa in the Austral group.

The Spanish navigators, some of whom were in the Pacific even earlier than the Dutch, did not have as much luck in having their discoveries identified or verified later. In fact, they probably "lost" more islands than they "found." The most famous example is the Solomon Islands, which were lost for two hundred years. Now, the Solomons are not small, widely spaced islands; they are composed of ten large and many small islands, forming a double chain, extending northwest to southeast over nine hundred miles

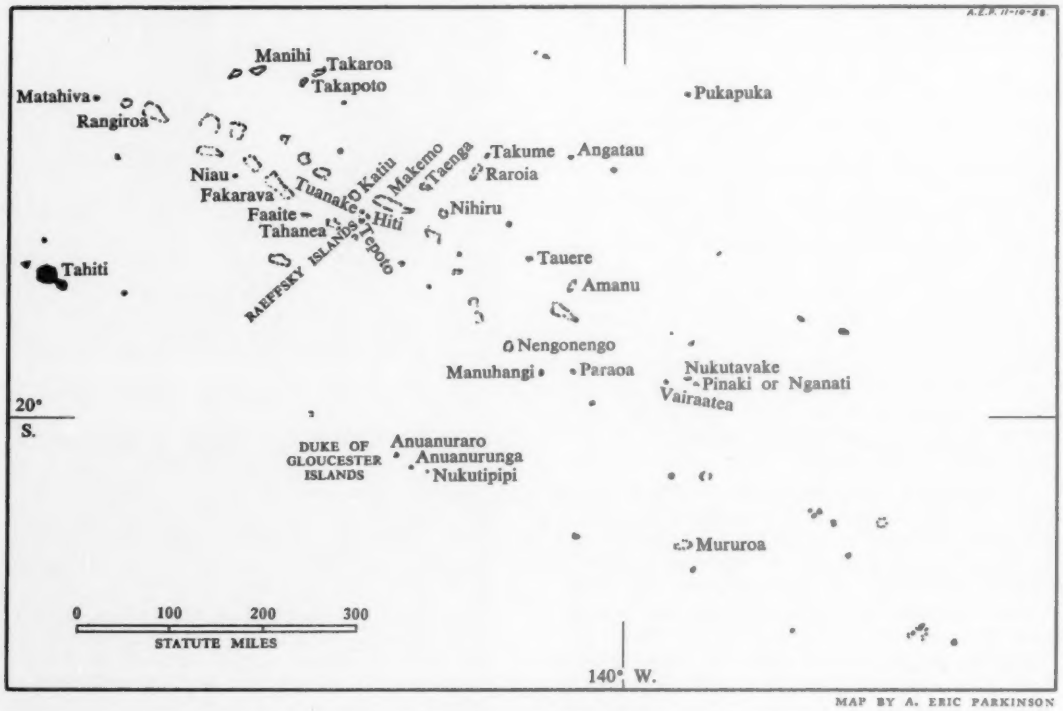


Three unfriendly clubs from the Friendly Islands (Tonga).

of ocean. The largest island is Bougainville which is one hundred twenty-seven miles long and has a maximum width of forty-nine miles. Six of the islands each contain a total land area of over one thousand square miles (Bougainville has 3,880 square miles). To find the discoverer of the Solomons we must turn to the first voyage of an explorer whose later career has already been discussed in the first article of this series, that is, the Spaniard, Alvaro Mendaña de Neyra. Mendaña, like most of his Spanish predecessors on land or at sea, was looking for gold: the object of his voyage was to discover rich lands and to

convert the natives. I have already mentioned how he sailed across the Pacific on his first voyage without discovering any of the Polynesian islands. In fact, the only discoveries that can with any certainty be attributed to him are one of the southern Ellice Islands and perhaps Ontong Java (or Lord Howe). He finally had some success, however, when in February, 1568, he found a large mountainous island which he named Ysabel. One source says he named the island Ysabel for his wife; another source, however, reports the full name as "Santa Ysabel de la Estrella" or Saint Isabel of the Stars. Of course, it is possible that his wife was named for the saint, so he managed to include them both in his choice of a name. (Ysabel the island is also known as Bugotu, Bogotu, Camba, and Samba). Mendaña also discovered and named Guadalcanal and San Cristóval and members of his expedition found and named many more in the area. Convinced he had discovered the outposts of the famed, but partly mythical southern continent, *Terra Australis,* Mendaña was extravagant in describing his discoveries to his compatriots in Peru and, perhaps to whet their interest with the suggestion of gold, he called his findings "Islas de Salomon." Interest was slow in leading to action, so it was not until 1595 that Mendaña was provided with a colonizing and exploring expedition—the one that discovered the Marquesas, that did not bring him back to the Solomons, but that resulted in his death and in the discovery of the Santa Cruz group. (His reckoning was so bad he briefly entertained the thought that the Marquesas were the Solomons when he first saw them!)

After Mendaña's discovery in 1568 the Solomons were not found again until 1767. The Spanish have been accused of deliberately withholding news of their discoveries, or of reporting them so vaguely that they could not be found by other voyagers. It is claimed that the journals of Gallego, Mendaña's pilot on the first expedition, and Quiros, the pilot on the second, were purposely suppressed. This may well be true, for at this point in history—the latter half of the sixteenth century—Spain in all of her colonial and navigational endeavors was being pressed by both Dutch and British, particularly by the latter, for this was the time of Drake's very profitable venture into the Pacific after Spanish ships (and his consequent circumnavigation of the world) and the time of considerable pirate activity in the Caribbean and along the coasts of South America. Spanish navigators had reasons to feel harried and to want to protect their discoveries.



Tuamotu Archipelago

JAMES COOK, *A Voyage towards the South Pole, and round the world . . . in the years 1772, 1773, 1774, 1775.* LONDON. 1777.

"Man of Easter Island." And a similar feather headdress in the Museum's collection.

AFIA-TOO-CA, A BURYING PLACE IN THE ISLE OF AMSTERDAM.

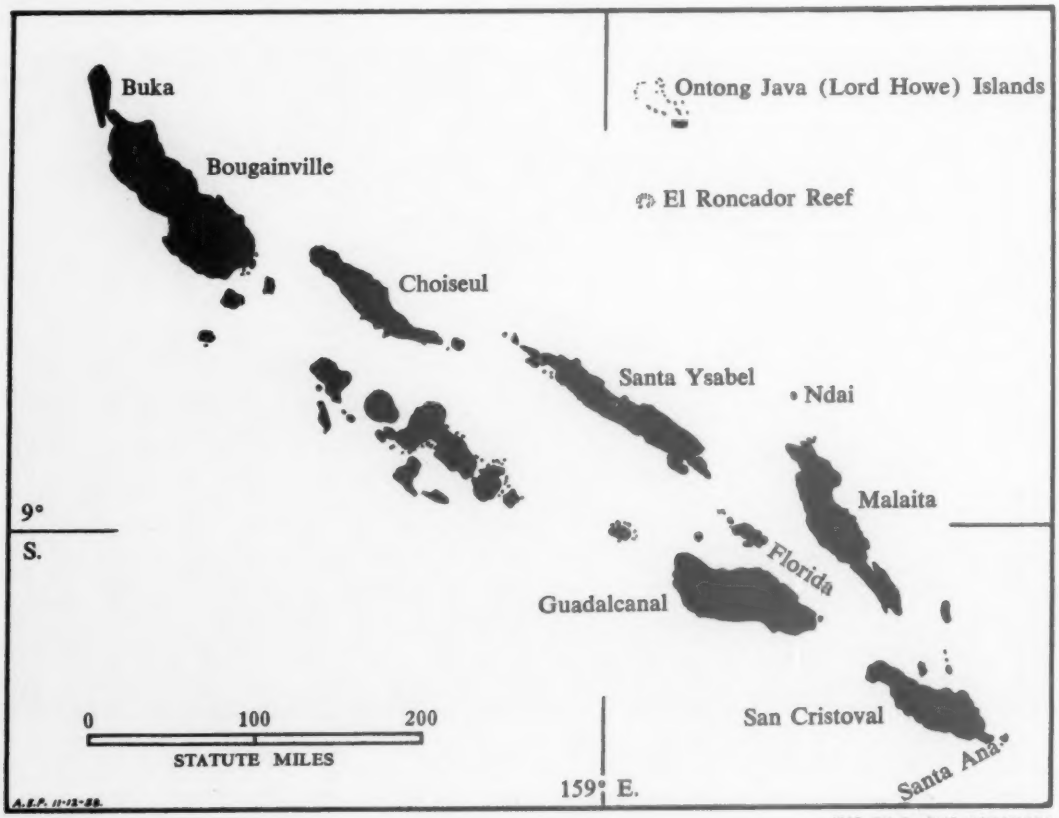
JAMES COOK, *A Voyage towards the South Pole, and round the world . . . in the years 1772, 1773, 1774, 1775.* LONDON. 1777.

Amsterdam is Tongatabu, one of the Tonga Islands. The plants, from left to right, are: banana, breadfruit tree, taro (small, in foreground), casuarina, pandanus, coconut palm.

After Mendaña their only other important expedition for more than a century and a half was that of Quiros and de Torres in 1605-1606. Despite this limited activity Spanish influence is apparent in Pacific island names. The navigators all seem to have been of a religious turn, for saints were by far their favorite source of names. William Brigham, who compiled his *Index to the Islands of the Pacific* in 1900, lists thirty "Sans" and eight "Santas," all attributable to the Spanish voyagers. This same author tried diligently to identify the various saints with known islands but was finally forced to note plaintively, "The saints of the old Spanish voyagers are harder to find on the charts than saints in real life."

Although their exact location was uncertain, Mendaña's Solomon Islands became famous and they appear (in various parts of the South Pacific) on the early charts of every European nation interested in Pacific exploration. When other voyagers in the succeeding two centuries failed to find the Solomons their existence was doubted. However, in 1767 one of the most miserable ships ever to cross the Pacific stumbled onto the "lost" Solomons. This was the English ship *Swallow,* commanded by Captain Philip Carteret, and her story is interesting in itself.

The *Swallow* is described as being ready for the scrap heap before she ever left Plymouth Sound, and she wasn't even supplied with a forge and other equipment to make repairs. She accompanied Captain Samuel Wallis in the *Dolphin* on his voyage to search for the Southern Continent (he didn't find it, but he did discover Tahiti). The *Swallow,* being old and slow and in bad repair, greatly impeded the progress of the *Dolphin.* When the ships entered the Straits of Magellan the *Swallow* was constantly in trouble; Carteret appealed to Wallis to allow him to turn back, but Wallis insisted that they keep together according to instructions. The two ships were four months in the Straits, and when they at last

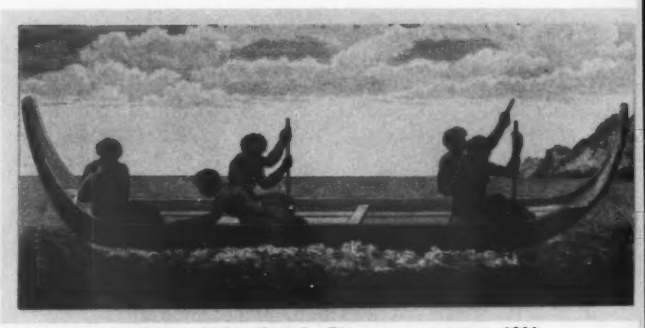


MAP BY A. ERIC PARKINSON

Solomon Islands

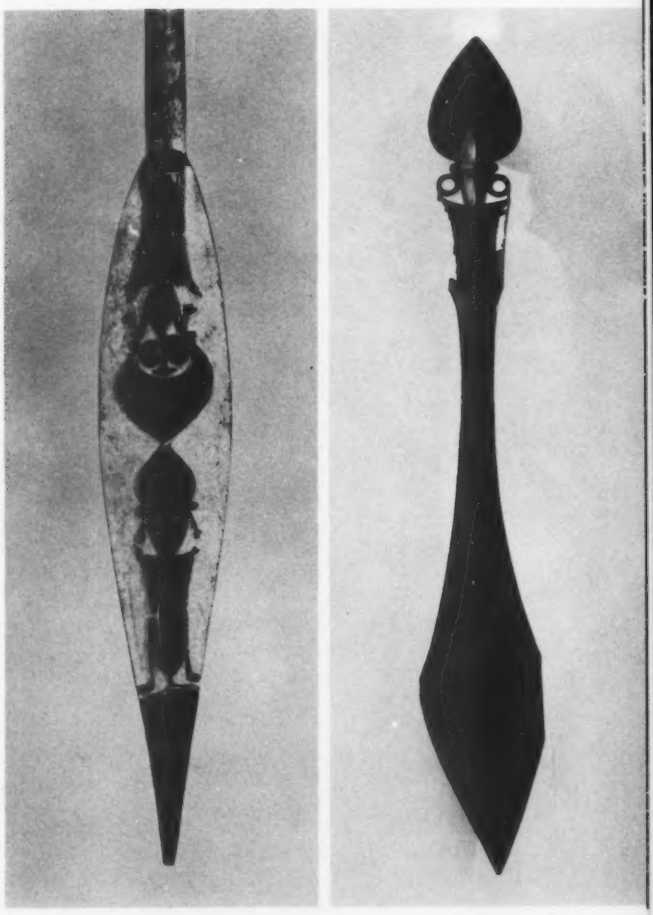
were emerging Wallis seems to have given up on the *Swallow* for he wrote:

> At 11 o'clock [on April 11, 1767] I would have shortened sail for the *Swallow,* but it was not in my power, for as a current set us strongly down upon the Isles of Direction [Narborough's Islands], and the wind came from the west, it became absolutely necessary for me to carry sail, that I might clear them. Soon after we lost sight of the *Swallow* and never saw her afterward. At first I was inclined to have gone back into the streight, but a fog coming on, and the sea rising very fast, we were all of opinion that it was indispensably necessary to get an offing as soon as possible.



LABILLARDIERE, *Voyage in Search of La Pèrouse . . .* LONDON, 1800.
"Canoe of the Island of Bouka [Solomon Islands]."

Wooden ornament with shell decoration fixed in the stern of a Solomon Islands canoe.



Painted wooden paddles from the Solomon Islands: (left) canoe paddle; (right) dancing paddle.

JOHN HAWKESWORTH, *An Account of the Voyages . . . making Discoveries in the Southern Hemisphere . . .* LONDON. 1773.

"A representation of the attack of Captain Wallis in the Dolphin by the natives of Otaheite."

On the same day Carteret rather wistfully recorded:

> At ½ past 6 [in the morning—the nautical day runs from noon to noon] saw the *Dolphin* W. ½ N., 8 leagues, with her studding sails set and a fresh breeze, and we only a light breeze and all the sail we could set.

A few hours later Carteret had to back track because of the weather and by the afternoon of April 12th he must have realized Wallis' intentions for he says:

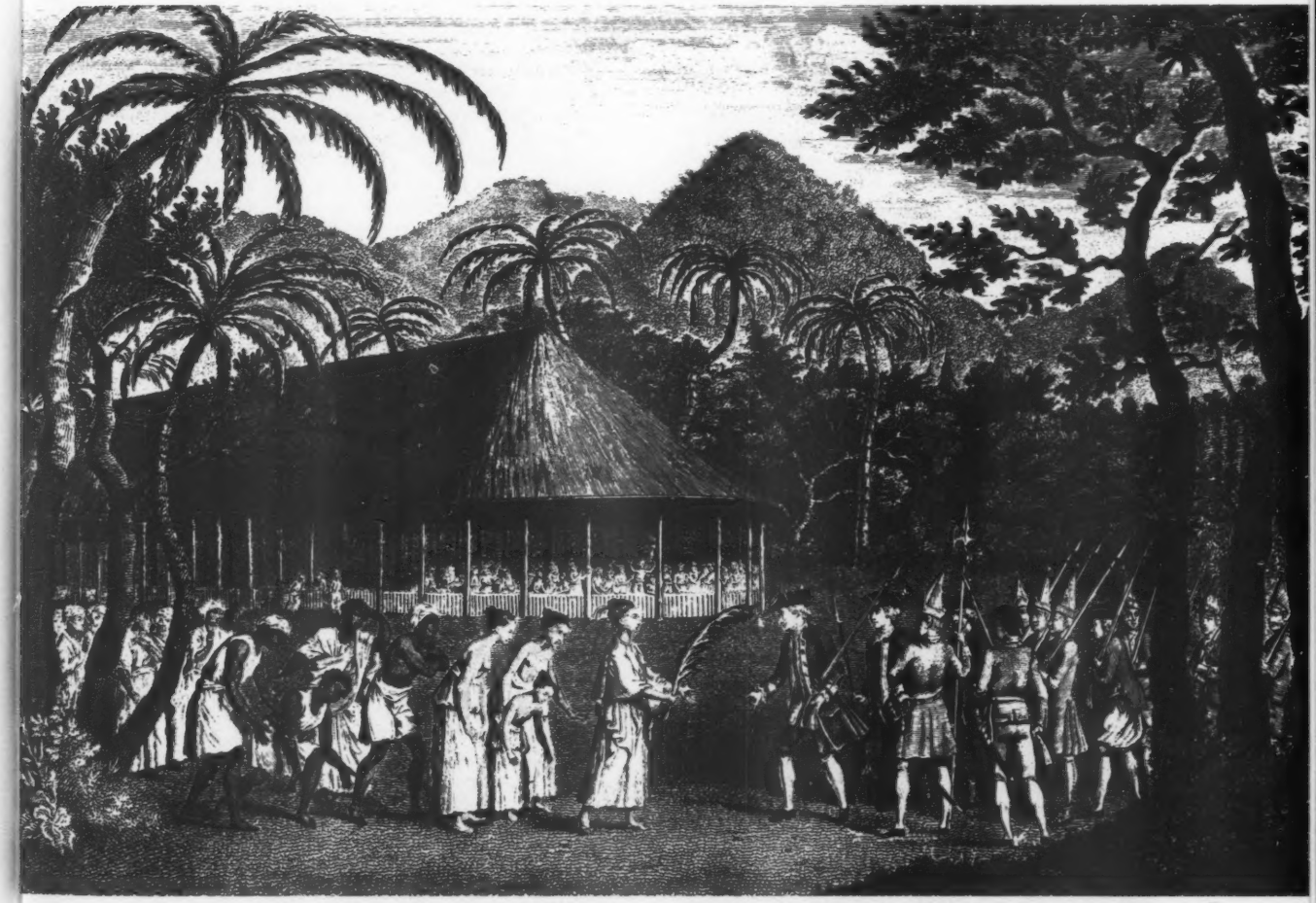
> From this time I gave up all hope of seeing the *Dolphin* again till we should arrive in England, no plan of operation having been settled, nor any place of rendezvous appointed.

(The quotations are from Appendix F, of the Hakluyt Society's *The Discovery of Tahiti: A Journal of the Second Voyage of H.M.S.* Dolphin *Round the World, under the Command of Captain Wallis, R.N., in the Years 1766, 1767 and 1768, written by her master George Robertson,* Hugh Carrington, editor.)

It is hard to imagine how Wallis could have abandoned his "poor dull consort," as she was labeled, but abandon her he did for he never turned back or waited for her and assumed she had been lost. The plucky Carteret might have turned back when he realized he had been deserted, but he probably didn't want to face the Straits again, and perhaps his ire had been aroused at such treatment. His subsequent voyage across the Pacific and circumnavigation of the globe is rivalled for nerve, courage, endurance, and skill, only by William Bligh's famous excursion in an open boat. Carteret, incidentally, discovered Pitcairn Island, named for the midshipman who sighted it, which, twenty years later became the haven of Bligh's infamous mutineers. He also discovered Mururoa (named "Bishop of Osnaburghs Island") and the "Duke of Gloucester Islands" (Nukutipipi, Anuanurunga, and Anuanuraro), all in the Tuamotus. Later Carteret happened on the Santa Cruz Islands and by sailing northwest from them found Ndai which he named "Gower Island" for his Lieutenant, and saw Malaita, both in the Solomons. Eventually, after a voyage of two years and seven months in the leaking tub, Carteret anchored the *Swallow* at Spithead, England a year after Wallis had returned. What Carteret said to Wallis when they met doesn't seem to have been recorded.

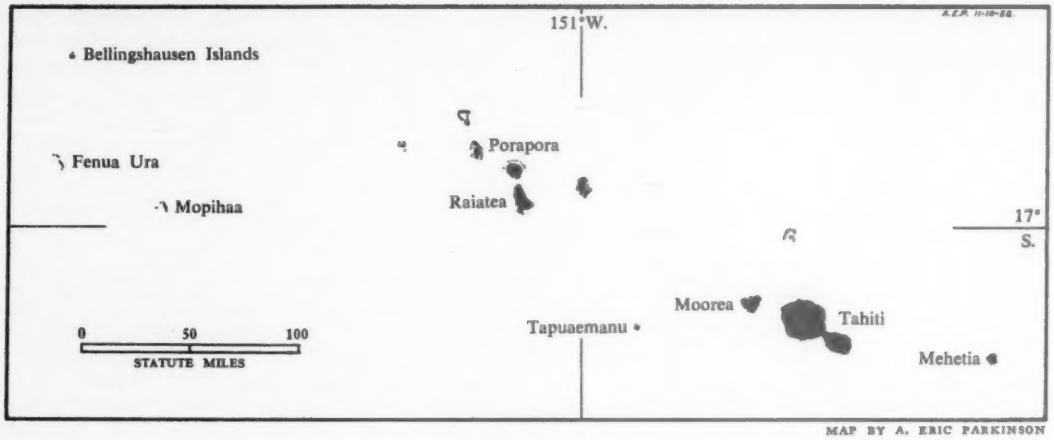
Even though Carteret had found the Solomons again he didn't identify them as such. Nor did the French navigator Louis de Bougainville, who passed Carteret in the Altantic and marvelled that the *Swallow* could still float. Bougainville arrived in the Solomons in 1768—a year after Carteret—found the island he named for himself and Choiseul Island, named for the Minister of France at that time. Another French explorer, M. de Surville, was there in 1769 and anchored off Ysabel, but he too did not realize he was in Mendaña's Solomon Islands. Finally in 1781 the last Spanish explorer in the Pacific, Don Francisco Antonio Maurelle, identified the Solomons as such. One night Maurelle discovered the dangerous reef south of the Lord Howe group and named it "El Roncador"—the Snorer—because of the noise of the waves breaking on it. Maurelle's expedition was learned of in a rather curious fashion: his manuscript was procured in China (his voyage took him from Manila to St. Blaise on the North American coast) by La Pérouse who sent it back to France with his own journals before he sailed off to his shipwreck in the Santa Cruz Islands. Thus ends the story of the Solomon Islands—lost for two hundred years and found again four times over before they were recognized.

It is interesting to read the journals of these early navigators and watch them at work naming their new discoveries. The journal of George Robertson, Master of the *Dolphin,* Carteret's fast-sailing sister ship commanded by Wallis, records the naming of some islands in the Tuamotu Archipelago. The first they encoun-



JOHN HAWKESWORTH, *An Account of the Voyages . . . making Discoveries in the Southern Hemisphere . . .* LONDON. 1773.

"A representation of the surrender of the island of Otaheite to Captain Wallis by the supposed Queen Oberea."



Society Islands

tered is that called Pinaki or Nganati today; of it Robertson says on June 7, 1767:

> Before I left the Mast head I saw two canoes set out padling from this Island towards the oyther with three or four men in Each, this I Aquanted the Capt. off and he gave orders to hoist out the Barge and Cutter immediately — and Ordered the Secant Lieut. Mr. Furneux to take the Command of both Boats Mand and Armd —and to land and take possession of the Island in his Majst Name Calling it Whitsunday Island, this being the Day we took possession of it . . .

On June 8th they followed the same procedure in taking possession of the island of Nukutavake, but it was honored with the "Name of our Most Gratious Queen Charlote." Three days later they found the modern Vairaatea (identified by Robertson's editor as Pukarunga, but Pukarunga is the name of one of the islets on Vairaatea) and called it "Lord Egmonts Island." The following day they entitled the present Paraoa "Duke of Glousters Island" (not to be confused with the group of three islands, which are southwest of Paraoa, discovered by Carteret and given the same name). On the same day and on the next, June 13th, they found two more islands which together illustrate some of the discrepancies in naming that can occur. Robertson records of the first island, Manuhangi, that "the Capt. gave this the name of Prince William Henery Island," and of the next, Nengonengo, that the "Capt. Called it the Prince of Brunswick Island." However, in his own journal Wallis states that the first island, Manuhangi was named "Cumberland Island" in honor of His Royal Highness the Duke, while Nengonengo he named "Prince William Henry," and he didn't name any of them Prince of Brunswick. The last island Wallis discovered was Mehetia or Meetia, the easternmost of the Society Islands which he named "Osnaburgh" (Robertson spells it Osnabrug), and again it is not to be confused with the island of Mururoa to the south which Carteret, with the same thought in mind, named the "Bishop of Osnaburgh." (The bishopric of Osnabrück was part of the inheritance of England's Hanoverian kings, of whom George III was the third.)

Wallis was certainly bent on commemorating important personages at home by naming islands for them. When, on June 26, 1767, he took possession of Tahiti, which he had discovered on June 18th, he "Honourd it with the name of our Most Gracious sovereign King George the third." Tahiti's sister island, now called Moorea or Eimeo, Wallis called "Duke of York." After leaving Tahiti he made three more discoveries in the Society Islands: Tubuai Manu, (Tapu-a-manu, Tapuaemanu) which he named "Sir Charles Saunders" (Robertson makes another slip here for he reports it Sir John Saunders); "Howe" or "Lord Howe Islands" (now known as Mopihaa or Mopelia), and Fenua Ura which he called "Scilly Islands." From there Wallis went on to the northern Tonga Islands where, as previously mentioned, he named Nuiatobutabu, called "Traitors" by Le Maire and Schouten, "Keppel" (spelled Keples by Robertson) and Tafahi (called "Cocos" by the two Dutchmen) he dubbed "Boscawen." Three days later on August 16th, the *Dolphin* came across Uvea (or Uea) which her crew named "Wallis" after their captain. From here they sailed northwest past the Ellice and Gilbert Islands, apparently without

discovering any of them, to Tinian in the Marianas and finally out of the Pacific to Batavia and eventually England.

Suppose we consider briefly Wallis' main discovery, Tahiti. He named it, as noted, "King George III's Island." The next explorer to find it was the Frenchman, Louis de Bougainville, who first sighted it on April 2, 1768, scarcely ten months after Wallis had been there. Naturally, Bougainville didn't know of Wallis' voyage so he claimed Tahiti as a new discovery. Later, he was not reluctant to relinquish his claim because he got into a bitter controversy with Wallis over whose expedition had introduced venereal disease on Tahiti. This clash almost assumed international importance. Wallis wrote in his own defense (quoted in an Appendix to Robertson's journal):

> The reproach of having contaminated with that dreadful pest a race of happy people, to whom its miseries had till then been unknown, must be due either to him or to me, to England or to France; I think myself happy to be able to exculpate myself and my country beyond the possibility of doubt.

The surgeon on Wallis' ship had last treated the crew for the disease when they were in the Straits of Magellan, almost six months before they arrived at Tahiti. On this basis Wallis defends his countrymen, but Bougainville also thought his two ships were free of the disease. This controversy went on in successive editions of their respective voyages, and it wasn't helped a bit when Cook, on his second voyage to Tahiti in 1773, records the Tahitians' term for the disease as *Apa no Pretane* or the English disease, although he goes on to say that the Tahitians claim it was brought by Bougainville, whom they thought came from Britain, too. The question is still not settled since some doctors today consider it a possibility that the disease preceded European contact (because syphilis is so closely related to yaws which was certainly an endemic disease). Suffice it to say, that Wallis and the *Dolphin's* crew were there first, but one has only to read Bougainville's journal to realize why he named the island "La Nouvelle Cythere"—the new Aphrodite!

Cook, knowing of Wallis' names, continued to call Tahiti "King George III Island" officially, but more often than not he refers to it in his journals as Otaheite, including what was probably the intensive prefix "O" meaning "it is" with the actual native name of the island. Between Cook's first and second voyages, there was a Spanish expedition to Tahiti to survey it for a possible colony. This was the voyage of Don Domingo Boenechea from Callao, Peru; he gave the island still another name—"Isla d'Amat," in honor of Don Manuel de Amat, the Viceroy of Chile and Peru. He also renamed Moorea, "Santa Domingo."

Miss Stoller will continue her story of Pacific Island exploration in a future number of EXPEDITION.

The Island of OTAHEITE. *bearing S. E. distant one League*

JAMES COOK, *A Voyage towards the South Pole, and round the world . . . in the years 1772, 1773, 1774, 1775.* LONDON. 1777.

Happy New Year!

An old greeting used by many people through the centuries. Here are some of the ways it is written. How many can you identify. *Answers are on page 36.*

A. Chinese: *Respectful wishes for New Year's happiness.*
B. Latin in Rome of the first century A.D.: *Happy and prosperous New Year to you.*
C. Ancient Hebrew of about 700 B.C.: *Good Year.*
D. Hindī, India: *Let there be happiness in the New Year.*
E. Urdu, India: *New Year's good wishes.*
F. Egyptian of about 600 B.C.: *May [god] Ptah open a happy year.*
G. Sumerian cuneiform of about 1800 B.C. in southern Iraq: *A New Year's day rejoicing the heart.*
H. Sanskrit, India: *New Year's greeting.*
J. Marāthī, India: *May you have happiness for the New Year.*
K. Japanese: *I respectfully praise the New Year.*
L. Arabic script used in Persia: *I congratulate you on the New Year.*
M. Greek: *Happy New Year.*
N. Thai, Thailand: *Happiness for the New Year.*

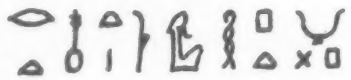
1 سال نو را بشما تبریک میگویم

2 ความสุขปีใหม่

3

4

5 نیا سال مبارک

6 

7 ANNUM NOVUM FAUSTUM FELICEM TIBI

8 恭賀新喜

9 नूतन वर्ष सुख-दायी हो

10 Εὐτυχισμένον τὸ Νέον Ἔτος

11 नववर्षाभिवादनम्

12 आपणास नवें वर्ष सुखाचें जावो

13 謹賀新年

Museum News

DREXEL MEDAL AWARDED TO DR. A. V. KIDDER

For the first time since 1903, the year of its first presentation, the Lucy Wharton Drexel Medal for outstanding contributions to archaeology was given by the Museum to a scholar engaged in American archaeology.

Dr. A. V. Kidder, former Chairman of the Division of Historical Research of the Carnegie Institution of Washington, received the award for outstanding contributions to the archaeology of the Southwest and Middle America, especially in the Maya area. He was a pioneer in the early days of scientific research into the history of the Pueblo Indians. Later, for the Carnegie Institution, he organized a long-term program of studies of the culture of the Maya, both ancient and modern. Always a leader in his profession, he is now one of its elder statesmen.

The Museum is honored to have had him visit us for the presentation, on November 6, of the Medal by the President, Percy C. Madeira, Jr.

The Medal, given by Mrs. Drexel in 1902, was not awarded from 1914 to 1951. Dr. Kidder is its fourth recipient since its modern revival, having been preceded by Sir Mortimer Wheeler, Sir Leonard Woolley, and Max Mallowan, all distinguished British archaeologists. The Medal is now awarded every two or three years by the Board of Managers of the Museum on the recommendation of those who have received it.

GORDION, TURKEY

At Gordion an interim campaign was conducted from June to September under the direction of Dr. Edwards, assisted by Miss Mellink, Mr. and Mrs. Wallace MacLeod from the School at Athens, and Miss Knudsen, with Mr. J. S. Last of Curium as architect. In the last number of *Expedition* the results achieved were summarized. Nothing further of great interest turned up in the final weeks of the campaign.

Much of Dr. Edwards' attention was taken up in making arrangements for the loan of Gordion objects from the Ankara Museum. The effort and expense involved, however, seem to have been justified by the success of this exhibition of Phrygian art at the Museum where it was shown from October 30 to December 1. It has now gone to Detroit where it will be shown at the Detroit Institute of Arts from December 15 to January 15; then it will go to the Walters Art Gallery in Baltimore for exhibition from January 26 to February 15; the Museum of Fine Arts, Boston, March 1 to April 1; the Oriental Institute of the University of Chicago, April 15 to May 15; and the Metropolitan Museum in New York from June 1 to July 1.

"WHAT IN THE WORLD?" RETURNS

WCAU-TV, Saturday, 12:30 o'clock, Dr. Rainey moderator, Dr. Coon and Dr. Kidder regular panel members with a guest panelist each week. On this museum quiz program the panel is asked to identify pieces from the storerooms of various museums, to determine what they are, where they are from, and their age. The objects, all never previously seen by the panel, are usually archaeological or ethnological but sometimes are just gadgets.

COPTIC ART

An exhibition of Coptic art, organized and lent to us by the Fred and Florence Olsen Foundation of New Haven, will be shown at the University Museum from January 15 to March 15. With it will be included selected pieces lent by the Philadelphia Museum of Art and from our own collections. The material, which comes from Egypt of the first millennium of the Christian era, consists of stone and wood sculpture, ceramics, ivories, bronzes, textiles, and paintings. Of particular interest are the encaustic portraits of both Roman and Early Christian times from the Fayyum.

ART OF THE ANCIENT MAYA

The exhibit of Pre-Columbian Maya art, consisting of a very fine collection lent by the National Museum of Guatemala, supplemented by selected pieces from this country, has started its travels to four other American museums: The Detroit Institute of Arts, February 3-March 1; the William Rockhill Nelson Gallery of Art, Kansas City, March 20-April 19; the DeYoung Memorial Museum, San Francisco, May 17-June 17; the Los Angeles County Museum, June 28-July 19.

The show covers Maya art from the early Pre-Classic through the Post-Classic, and displays a number of examples of sculpture and pottery that have been illustrated in a commemorative volume now available at the Museum.

THE AUTHORS

FROELICH RAINEY ("The Vanishing Art of the Arctic") is one of the foremost authorities on the circumpolar region. He worked in Alaska under the auspices of the American Museum of Natural History and the University of Alaska the seven years from 1935 to 1942. During that time he conducted archaeological investigations on St. Lawrence Island and in central Alaska on the Yukon and Tanana Rivers. He spent the summers of 1939, 1940, and 1941 at Point Hope where, with Helge Larsen of the Danish National Museum and Louis Giddings of the University of Alaska, he discovered the ancient Eskimo art style to which they gave the name Ipiutak. Since 1947, Dr. Rainey has been the Director of the University Museum.

DAVID CROWNOVER ("Once and Again") was graduated from the University of Pennsylvania in 1952 where he did three years of graduate work in the Department of the History of Art. He has been associated with the Museum for five years, first as an assistant in the Mediterranean Section, then as Manager of Exhibitions. He is responsible for the re-installation of the Egyptian and Roman Galleries as well as for the recent exhibitions of Phrygian and Maya art.

MARIANNE L. STOLLER ("Te-moana-nui-o-Kiwa") did field work in New Zealand and the Society Islands in 1951-53 and was an assistant in the American Section of the University Museum 1954-56. She is a Fellow of the American Association of University Women and a Fellow of the Social Science Research Council, and is now working on her Ph.D. dissertation in the Department of Anthropology of the University of Pennsylvania. Her subject is early European contacts in some of the islands of Polynesia and in the course of her work she deals extensively with the reports of the early voyages.

EDITORIAL CONTINUED FROM PAGE 2

and philosophical approaches to anthropology. We should have been a pretty poor lot of anthropologists had we not accepted with equanimity this rather transparent challenge to debate.

As we adjourned, the Soviet delegate, bag in hand, asked the way to the railroad station. "Aren't you going to stay for the excursion tomorrow?" we asked. "What would be the point?" he replied. We thought we could see a point in spending a day with friendly colleagues, seeing the Citadel of Namur, Roman baths, and a Merovingian castle, but we held our peace as the Soviet delegate set his velour hat squarely on his head and marched off to the station.

HAPPY NEW YEAR!

Answers to quiz on page 34.

1 L; 2 N; 3 C; 4 G; 5 E; 6 F; 7 B; 8 A; 9 D; 10 M; 11 H; 12 J; 13 K.

SUGGESTED READING

THE VANISHING ART OF THE ARCTIC

HENRY B. COLLINS, The Archaeology of St. Lawrence Island, Alaska. *Smithsonian Miscellaneous Collection*, Vol. 96. Washington. 1937.

HELGE LARSEN and FROELICH RAINEY, Ipiutak and the Arctic Whale Hunting Culture. *Anthropological Papers, American Museum of Natural History*, Vol. 42. New York. 1948.

FROELICH RAINEY, Discovering Alaska's Oldest Town. *National Geographic Magazine*. September, 1942. Washington.

TE-MOANA-NUI-O-KIWA

SIR PETER H. BUCK (TE RANGI HIROA), Vikings of the Sunrise. New York. 1938.

LOUIS ANTOINE DE BOUGAINVILLE, A Voyage Round the World . . . in the Frigate *"La Boudeuse"* and the Store Ship, *"L'Etoile"* . . . 1766-1769. J. R. Forster, translator. London. 1772. (There are several editions in French, the first in 1771.)

WILLIAM MARINER, An Account of the Tonga Islands (arranged by John Martin). Boston. 1820. (This is the first American edition; there are several others.)

Also the books suggested in Vol. 1, No. 1 of *Expedition*.

Plaster cast of wooden dance mask from the Sepik River Area of New Guinea. Price, $7.00.

UNIVERSITY MUSEUM REPRODUCTIONS

One of the many reproductions of art and jewelry available at the University Museum Sales Desk. These are exact duplicates of the originals in our collections; the plaster casts are made in our own workshop, the jewelry outside of the Museum but under our direct supervision. A catalogue of all University Museum reproductions is available; price, fifty cents, prepaid.

The University Museum

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